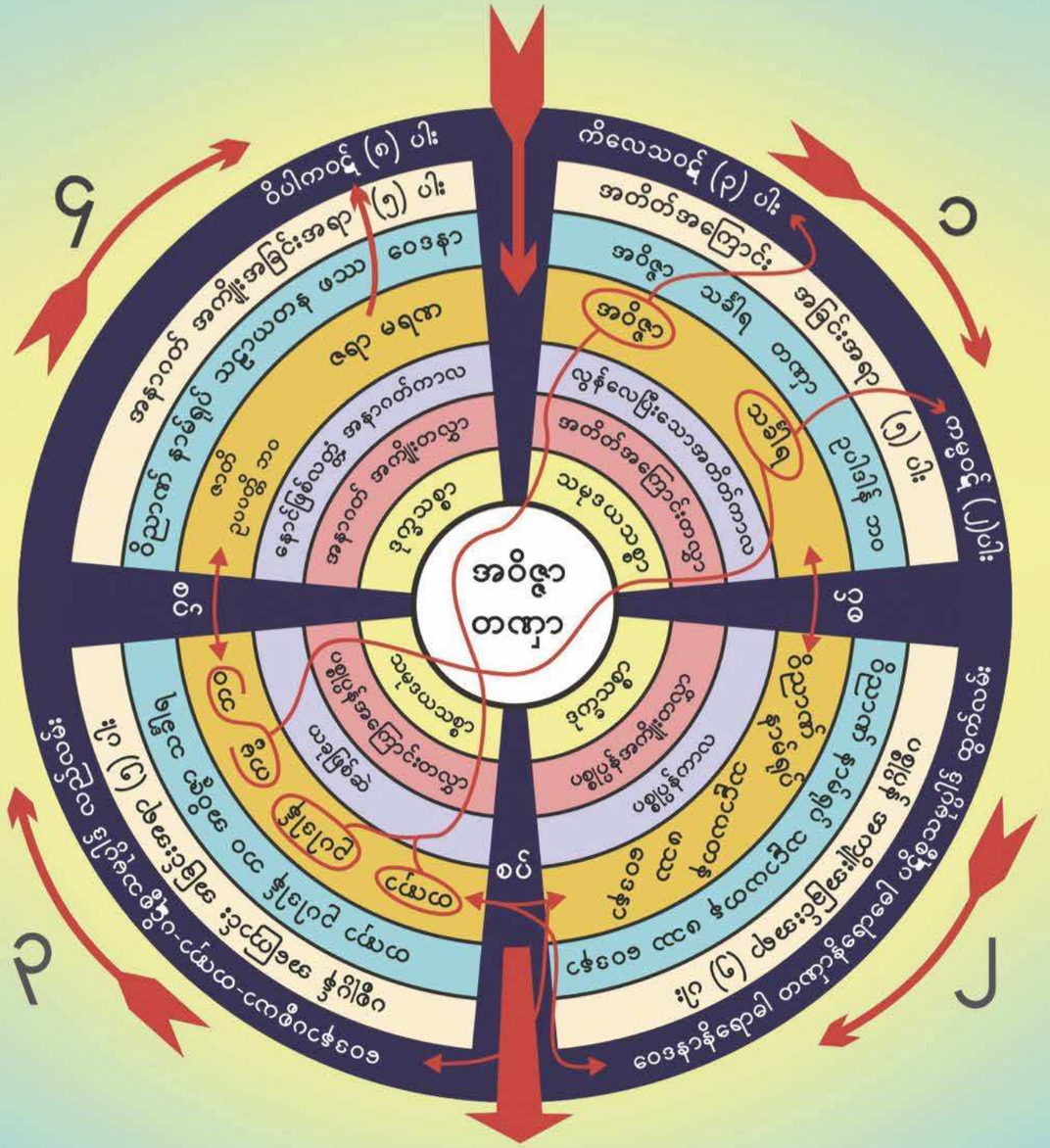
The Wheel of Becoming: Bhava-Cakka Series

INTRODUCTION TO THE MOGOK SAYADAW'S CYCLE DIAGRAM

A Beginner's Guide to the Law of Dependent Origination *Vol.1*



Sao Dhammasami @ Bhikkhu Indasoma Siridantamhapalaka

Understand while it happens - Mogok Sayadaw

Namo Tassa Bhagavato Arahato Sammāsambuddhassa

To

Venerable Bhaddanta Dhammasami
Ph.D(Candidate) Peace Studies Program,M.A(Pali)
International Buddhist Studies College,MCU, Thailand

Date: 23/08/2023

"Paṭiccasamuppādañca vo bhikkhave desessāmi"
(O bhikkhus, I shall teach you Dependent Origination)

Venerable Sir,

We, Daw Sudasana and Daw Surosana, respectfully approach you with deep reverence and humility.

"Yo paṭiccasamuppādaṃ passati so dhammaṃ passati, yo dhammaṃ passati so paṭiccasamuppādaṃ passati"
(One who sees Dependent Origination sees the Dhamma; one who sees the Dhamma sees Dependent Origination)

We humbly request you to compose and publish comprehensive texts on Paṭiccasamuppāda (Dependent Origination), specifically:

1. A Teacher's Manual (Dhammācariya Paṭiccasamuppāda Pāli-Aṭṭhakathā)
2. A Student's Textbook

The profound teaching of Dependent Origination, beginning with "Avijjā paccayā saṅkhārā, saṅkhāra paccayā viññāṇaṃ..." (From ignorance arise formations, from formations arises consciousness...), represents one of Buddhism's most essential and profound teachings.

Given your extensive knowledge, wisdom, and dedicated service to the Buddha Sāsana, we believe you are uniquely qualified to make this complex teaching accessible to contemporary students and practitioners of the Dhamma.

"Dhammo have rakkhati dhammacārī"(Indeed, the Dhamma protects those who practice the Dhamma).May the Buddha Sāsana flourish.

Your devoted disciples and Sisters,

Daw Sudasana,Ph.D (Candidate),Buddhist Studies,IBSC

Daw Surosana,Ph.D (Candidate),Buddhist Studies,IBSC

Ciraṃ tiṭṭhatu sāsanaṃ Buddhasāsanaṃ ciraṃ tiṭṭhatu (May the Buddha's Teaching long endure)

နမော တဿ ဘဂဝတော အရဟတော သမ္မာသမ္ဗုဒ္ဓဿ

ပူဇနီယဿ ဘဒ္ဒန္တ ဓမ္မသာမိ
Ph.D (Candidate) Peace Studies Program, M.A (Pali)
International Buddhist Studies College, MCU, Thailand

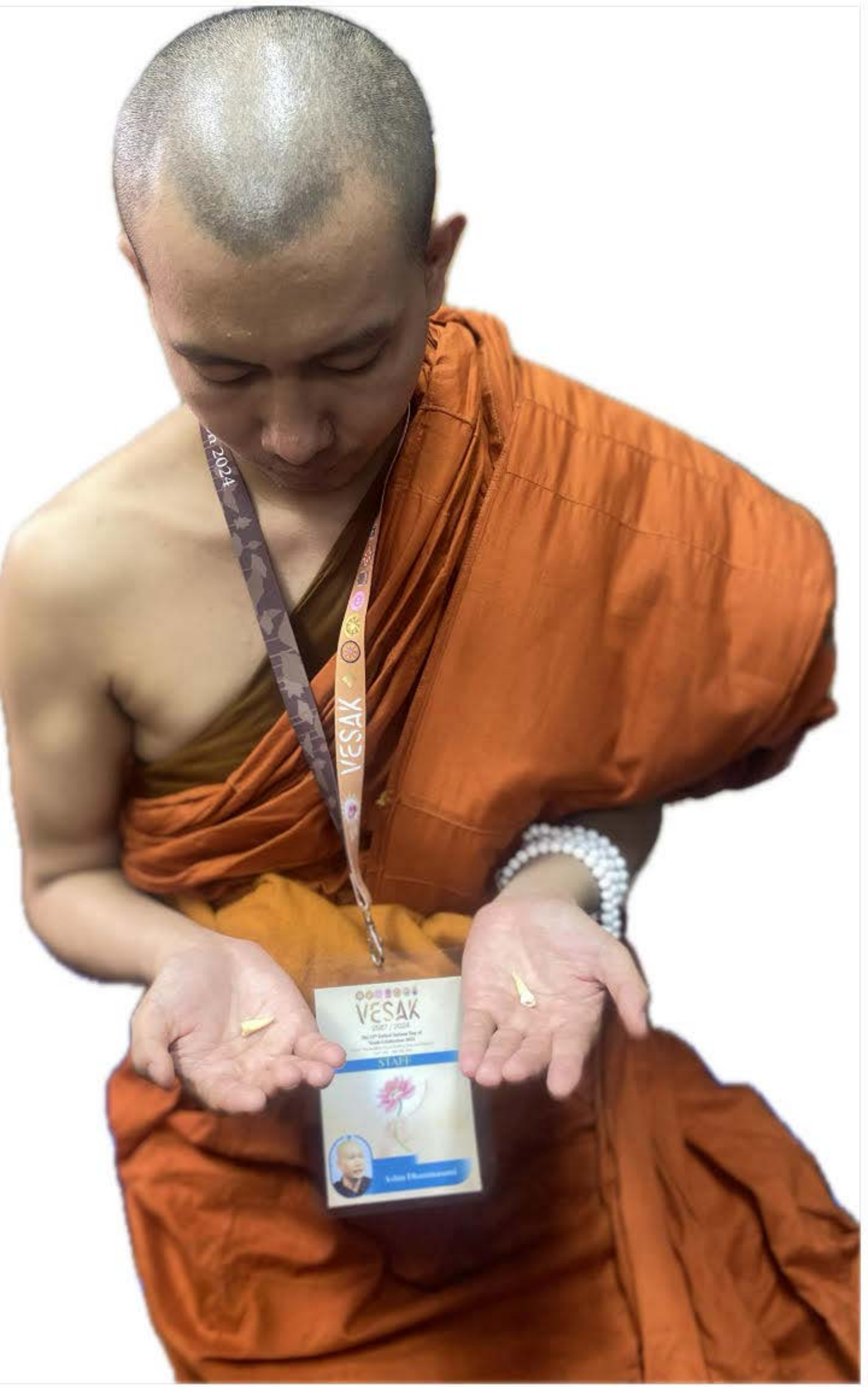
"ပဋိစ္စသမုပ္ပာဒ္ဓ ဝေါ ဘိက္ခဝေ ဒေသေဿာမိ"

ဘန္တေ၊

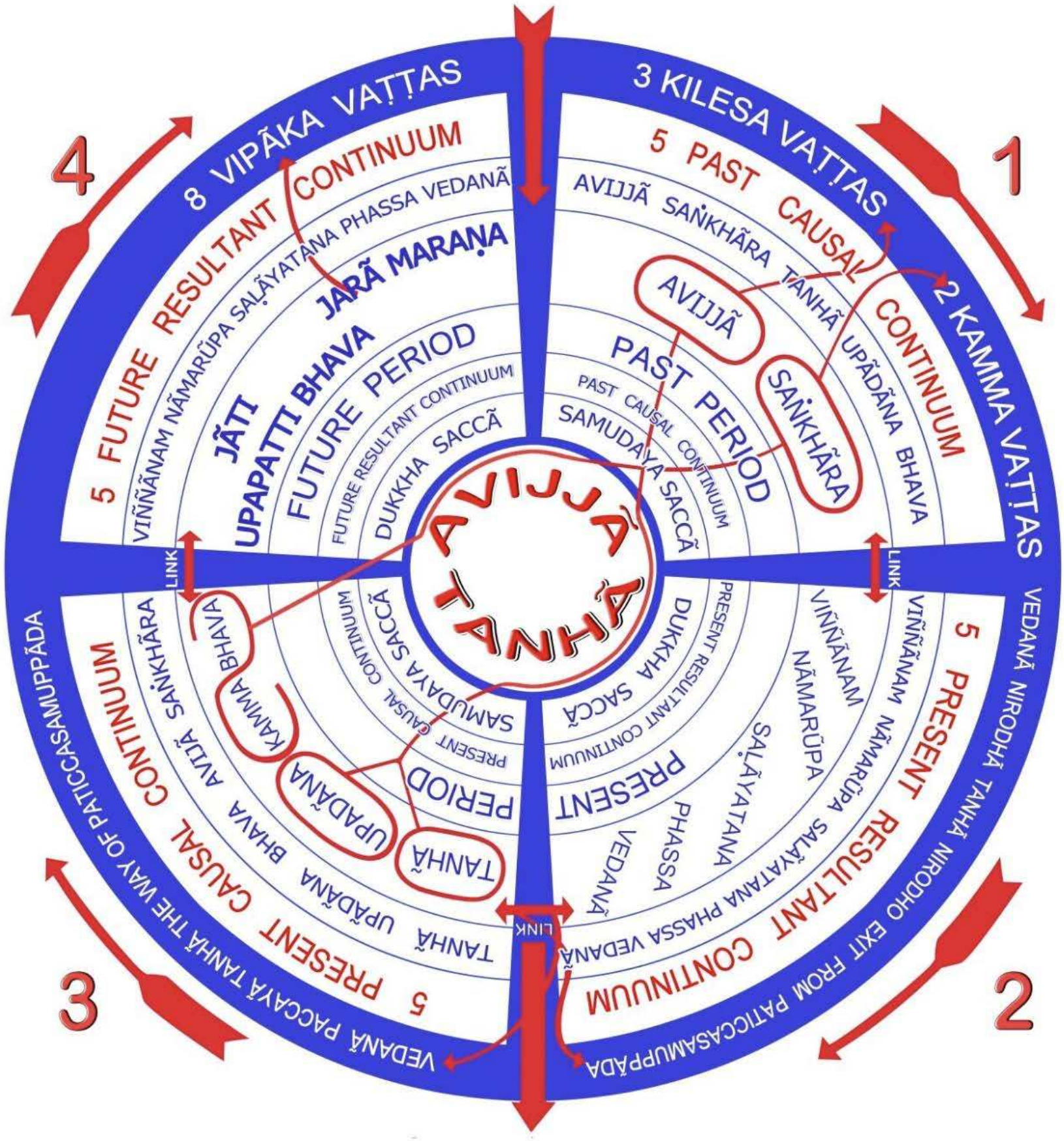
မယံ၊ သုဒသနာ စ သုရောသနာ စ၊ တုမ္ဟာကံ ပါဒေ သိရသာ ဝန္ဒာမ.
"ယော ပဋိစ္စသမုပ္ပာဒံ ပဿတိ သော ဓမ္မံ ပဿတိ၊ ယော ဓမ္မံ ပဿတိ သော ပဋိစ္စသမုပ္ပာဒံ ပဿတိ"
ဘန္တေ၊ မယံ တုမ္ဟေ အာယာစာမ ပဋိစ္စသမုပ္ပာဒ-ဝိသယေ ဒွေ ပေါတ္ထကာနိ လိခိတုံ၊ ပကာသေတုဉ္စ
၁. အာစရိယာနံ ဟတ္ထပေါတ္ထကံ (ဓမ္မာစရိယ ပဋိစ္စသမုပ္ပာဒ ပါလိ-အဋ္ဌကထာ)
၂. သိဿာနံ ပေါတ္ထကံ
ပဋိစ္စသမုပ္ပာဒေါ ဟိ ဂမ္ဘီရော၊ ယဒိဒံ "အဝိဇ္ဇာ ပစ္စယာ သင်္ခါရာ၊ သင်္ခါရ ပစ္စယာ ဝိညာဏံ..." တိ အာဒိ
အယံ ဓမ္မော ဗုဒ္ဓဿ သာသနေ အတိဝိယ ဥတ္တမော ဂမ္ဘီရော စ ဟောတိ
တုမ္ဟာကံ ဗဟုသစ္စံ၊ ပညဉ္စ၊ ဗုဒ္ဓသာသနေ ဥဿာဟဉ္စ ဒိသွာ၊
မယံ သဒ္ဒဟာမ တုမ္ဟေ ဣမံ ဂမ္ဘီရံ ဓမ္မံ ပါကဋံ ကာတုံ သမတ္ထာ'တိ.
"ဓမ္မော ဟဝေ ရက္ခတိ ဓမ္မစာရိံ" တုမ္ဟာကံ သဒ္ဓါ-သိဿာ စ ဘဂိနိယော စ၊

Sudasanā, Ph.D (Candidate), Buddhist Studies, IBSC
Surosanā, Ph.D (Candidate), Buddhist Studies, IBSC

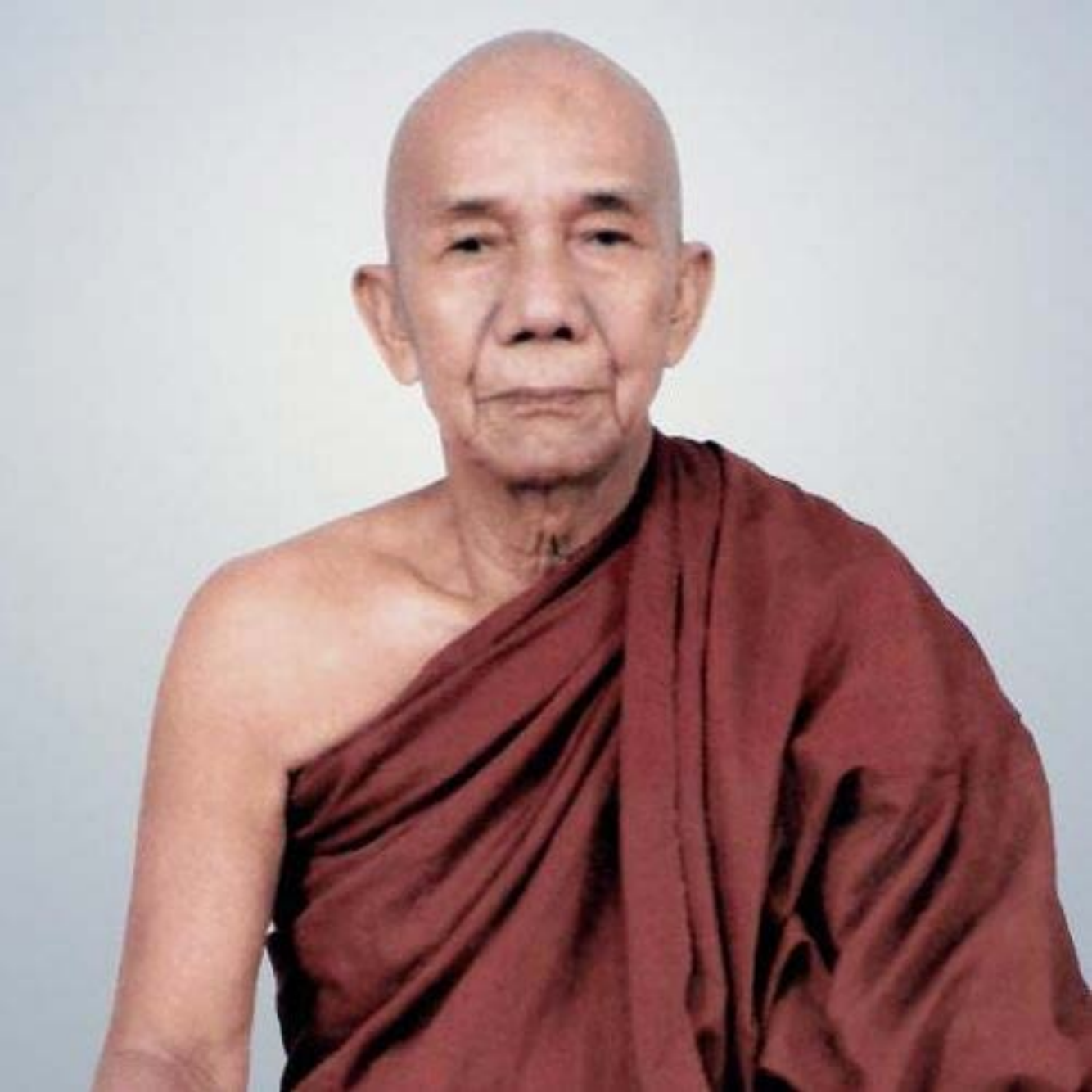
စိရံ တိဋ္ဌတု သာသနံ ဗုဒ္ဓသာသနံ စိရံ တိဋ္ဌတု


VESAK
STAFF

PATICCASAMUPPĀDA(DEPENDENT ORIGINATION)



1The Picture of Law of Dependent Origination By Mogkok Sayardawgyi



Most Venerable Dr Ashin Agganyana

Honoring Venerable Sayardaw Karrunika's Blessings

I had the privilege of encountering an extraordinary individual during my time at the Monlae Forest Meditation Center. The Abbott and patron of the Monlae Forest Vipasana Meditation Center, a venerable monk known as Sayardaw U Karrunika, played a pivotal role in my spiritual journey. Under his guidance, I embarked on a profound learning experience that left an indelible mark on my life. Every morning, we delved into the teachings of Buddha through the study of Buddhist scriptures. Venerable Sayardaw U Karrunika made it a practice to assess our understanding with morning exams. These daily assessments challenged us to internalize the wisdom of the Buddha's teachings and put our knowledge to the test.

In the evenings, after the structured meditation sessions had concluded, we would gather for yet another enlightening experience. This time, it was in the form of "Mogoke Sayardawgyi Law of Dependent Origination (Teaching Aid) Question and Answers." This practice involved a cyclical exchange of questions and answers, deepening our understanding of meditation and the path to enlightenment. Venerable Sayardaw U Karrunika was not just a teacher but a guide who skillfully pointed out the subtleties of the meditation process, helping us navigate the intricate journey within ourselves.

The training provided by Venerable Sayardaw U Karrunika was truly unforgettable and profoundly valuable. It instilled a sense of self-confidence and deepened my understanding of Dhamma, the teachings of the Buddha. This newfound confidence was instrumental in preparing me for delivering Dhamma talks and sharing the profound insights I had gained through our rigorous study and practice.My time under the guidance of Venerable Sayardaw U Karrunika at the Monlae Forest Meditation Center was a transformative experience. His wisdom, dedication, and teachings have left an indelible impression on my spiritual journey, equipping me with the knowledge and self-assuredness necessary to share the profound wisdom of the Dhamma with others.

Bhikkhu Indasoma Siridantamahāpālaka

Thank Note!

At the Monlae Forest Meditation Center, I met Daw Khamarsari, a follower of the Mon Lae Sayardawgyi, who herself follows MoGoke Sayardaw Gyi's teachings. Daw Khamarsari is a source of wisdom and

guidance for those seeking enlightenment. During a journey to Maw lae Village, I assisted the Dhamma Meditation Trainer, utilizing MoGoke Sayardaw Gyi's teachings to guide meditation techniques. We navigated the Mogoke Teaching Aid Dhamma Circle, a reflection of the Sayardaw's wisdom. I learned from Nun Sayarlay Daw Khaymarsari, who helped me understand the essence of the Mogoke Sayardawgyi Cycle. After just two days of training, I could skillfully articulate the cycle's details, allowing me to assist the Meditation Trainer. I am eternally grateful to Nun Sayarlay Daw Khaymarsari for her selfless devotion and guidance. Her patience, wisdom, and practice deepened my understanding of meditation and enriched my appreciation for the interconnectedness of all beings. I am committed to carrying forward the torch of wisdom she ignited within me.

Bhikkhu Indasoma Siridantamahāpālaka

Homage

Homage to the Blessed One, the Worthy One, the Fully Enlightened One.

Genesis of This Series

During the launch of the **Foundational Cycle Training-of-Trainers (ToT)** at **Mahachulalongkornrajavidyalaya University (MCU)**, **Sayalay Daw Surosana** and **Sayalay Daw Sudasana** attended my teacher-training program. In that training I introduced the **Experiential Learning Cycle (ELC)** method and demonstrated how to teach the **Law of Dependent Origination**—Mogok Sayadawgyi's Cycle Diagram—through modern, effectiveness-focused pedagogy. As Ph.D. candidates with dissertation topics related to Inside Meditation, they subsequently submitted an official request letter asking me to write a complete treatment of the Mogok Sayadaw Dhamma Cycle Diagram from basic to advanced levels. **That formal request became the seed of this book series.**

Sao Dhammsami @ Bhikkhu Indasoma Siridantamahapalaka

The Wheel of Becoming: Bhava-Cakka Series

Introduction to the Mogok Sayadaw's Cycle Diagram

A Beginner's Guide to the Law of Dependent Origination Vol. I

Understand while it happens — Mogok Sayadaw

Compiled by Sao Dhammsami @ Bhikkhu Indasoma Siridantamahapalaka
The Office of Siridantamahapalaka
The Hswagata Buddha Tooth Relics Preservation Museum
The IMR Program

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“Yo paṭiccasamuppādaṃ passati so dhammaṃ passati.”

“One who sees dependent origination sees the Dhamma.”

— MN 28, DN 15

The Wheel of Becoming

Volume I — *Anuloma* (Dependent Cessation)

Series Title Page

The Wheel of Becoming: Bhava-Cakka Series

Volume I — *Anuloma*: Living Dependent Cessation

The Office of Siridantamahapalaka

The Hswagata Buddha Tooth Relics Preservation Museum (Imprint)

By **Ven. Sao Dhammasami (Bhikkhu Indasoma Siridantamahapalaka)**

Dedication

To all who learn to pause at feeling and choose freedom.

Series Preface

About the Series

The Wheel of Becoming presents Mogok Sayadaw's method through clear diagrams, plain language, and lived practice. Volumes I–III survey the wheel's anatomy and forward arising (*anuloma*). **Volume IV** turns to reverse cessation (*paṭiloma*)—the everyday art of unwinding craving at the living hinge.

Pedagogy

We use a VAKT stack (Visual–Auditory–Kinesthetic–Tactile): learners see the wheel, hear concise cues, trace overlays, and enact drills. QR codes provide short audio/video demos.

How the Volumes Fit

- **I–II**: Basic anatomy, vaṭṭa, periods, connections.
- **III**: Present-arc drills and figure grammar.
- **IV**: Integration—obstacles, KPIs, multi-link unwinding, and daily-life exit paths.

Preface to Volume I (Anuloma — Reading the Wheel)

This first volume opens the door to Dependent Origination (*Paṭicca-samuppāda*) by teaching you how to **see** conditionality as a working system—visually, sequentially, and experientially. Mogok Sayadaw's Wheel is our backbone: a cross divides the circle into **four sections**—① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect—so that "Cause → Effect → Cause → Effect" becomes unmistakable to the eye and hand (Cause is *paṭicca*; Effect is *samuppāda*) . The Wheel's **similes** make the doctrine memorable: āsavas as the **axis**, avijjā–taṇhā as the **container**, saṅkhārā as **pillars**, and jarā-maraṇa as the **chain** that keeps the rim biting the road of saṃsāra .

Across these chapters you will learn to read the diagram's **layers** with discipline: (1) the hub of the two roots (*avijjā*, *taṇhā*), (2) the **Two Truths** band (samudaya-sacca over causes; dukkha-sacca over effects), (3) the **time bands** (past / present / future), (4) the placements of the **twelve links**, and (5) the overlay of the **three rounds (vaṭṭa)**—kilesa (avijjā, taṇhā, upādāna), kamma (saṅkhāra, bhava), and vipāka (viññāṇa … vedanā; jāti; jarā-maraṇa) . You will also meet the **three connections** (C1 saṅkhāra↔viññāṇa; C2 vedanā↔taṇhā; C3 bhava↔jāti) and the Wheel's **two arrows**—the **cyclic** continuation and the **exit** path—so that the same picture shows both arising and release .

Our canonical anchor is simple and stable: "**Yo paṭiccasamuppādaṃ passati so dhammaṃ passati**—one who sees dependent origination sees the Dhamma" (MN 28; DN 15). This refrain is placed as an epigraph in your companion volumes and functions here as our constant orientation cue .

How to use this volume. Read the Wheel **aloud and around** (clockwise, ①→②→③→④). Name the segment, touch the link, speak its task under the appropriate Noble Truth band, and keep the **present-flow** vivid (saḷāyatana→phassa→vedanā), because Volume I trains anuloma (arising) precisely so that later volumes can train paṭiloma (cessation). Classroom drills and "point-name-move" exercises consolidate the map before we add heavier overlays (vaṭṭa, two truths, connections). The aim is **literacy in the picture**—fast recognition of link positions, segment functions, and exit lanes—so that practice can be guided by sight as well as concept.

May these pages help you **see** cause-and-effect as a lawful rhythm, translate that seeing into careful attention at contact and feeling, and prepare the ground for the cessation work that follows. “One who sees the Wheel sees the task.” May your seeing serve release.

—with mettā

Sao Dhammasami @ Bhikkhu Indasoma Siridantamahapalaka

The office of Siridantamahapalaka

The Hswagata Buddha Tooth Relics Preservation Museum

Acknowledgments

My gratitude to the Mogok lineage teachers, editors, and volunteers who tested the drills and refined the figures.

Acknowledgments

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- The Chairperson of the Mogok Vipassanā Meditation Practice & Organization Propagation Federation, for providing the English translations used as reference materials.
- The Mogok Sayadaw tradition, and translators/authors U Hla Myint and U Than Daing.

Special thanks and remembrance to:

- The late Deputy Chief Nayaka, Most Venerable Dr. U Agga Nya Na—my first meditation teacher; I trained under him for over ten years.
- Most Venerable U Karunika (Abbot) , Ashin Tezaniya ,Sayarlay Daw Amarthi and Daw Khay Mar Sar Ri, of Monlae Forest (Mogok Vipassanā Meditation Practice Inside Meditation Center Bago), and the Saṅgha of this forest monastery—for training me in how to read and turn the Mogok Cycle Diagram and its methodology.

And heartfelt thanks to:

- Readers whose field notes shaped the obstacle remedies and KPI thresholds.
- Thank You Note to Mr Tayza Aung for His Cover Design Art Work.

Guide to This Book (How to Use)

Two Tracks

- **Reading Track** (15–20 minutes): read the short section, study the plate, scan the QR demo.

- **Practice Track** (5–7 minutes): do the micro-drill; log one “C2 intercept.”

The Present-Arc

Always locate the live arc: saḷāyatana → phassa → vedanā → (mindful gap) → **no-taṇhā**. Practice focuses here.

Overlays & Rule-of-One

One overlay per plate to keep cognition clean (e.g., Vaṭṭa bands **or** Four Periods **or** Three Connections). C2 is always bold.

Visual Conventions & Diagram Grammar (Reader’s One-Pager)

- **Four Pillars** divide the wheel into four periods: (1) Past Cause; (2) Present Effect; (3) Present Cause; (4) Future Effect.

- **Labels Outside**; hub clean. 12 links only.

- **Three Connections**: C1 (*saṅkhāra → viññāṇa*), **C2** (*vedanā → taṇhā*) **—** primary cut, C3 (*bhava → jāti*).
- **Two Paths**: cyclic (around the rim) vs **exit** (downward from 6 o'clock).
- **Paṭiloma Overlay**: dashed chevrons show reverse cessation (12→1).
- **Vaṭṭa Colors**: Kilesa (defilement), Kamma (action), Vipāka (result).
- **Four-Periods Colors**: Past (orange), Present-Effect (green), Present-Cause (blue), Future (rose).

Abbreviations & Citation Style

- **Abbreviations**: DN, MN, SN, AN, Dhp; Vism.
- **Pāli**: italicize on first occurrence with English gloss in parentheses.
- **Cross-Refs**: Use "Plate 4.x" for figures; "Table x.x" for tables.

Safety & Practice Ethics

This material supports insight practice within a Theravāda framework. If strong emotions arise, pause, breathe, and seek guidance from a qualified teacher. Respect local monastic codes and community norms.

Production Notes (Front-Matter extract)

- **Type & Color**: Times New Roman; house palette only.
- **Images**: Plates exported at 300 dpi; one overlay per plate.
- **Accessibility**: High-contrast text; QR alt text provided.
- **Proofing**: Replace all “p. xx” placeholders before print.

Abstract

Volume I: Anuloma — Reading the Mogok Wheel is a structured introduction to Dependent Origination that teaches readers to parse the doctrine **visually** and **procedurally**. Using Mogok Sayadaw's Wheel—divided by a cross into the four canonical sections (① Past Cause; ② Present Effect; ③ Present Cause; ④ Future Effect)—the volume maps: (a) the **twelve links** to their proper segments; (b) the **two roots** (*avijjā*, *taṇhā*) at the hub; (c) the **two truths** band (samudaya over causes; dukkha over effects); (d) **time bands** (past/present/future); (e) the **three connections** (C1, C2, C3); and (f) the **three rounds (vaṭṭa)**—kilesa, kamma, vipāka—arrayed across the links . The Wheel's similes (āsavas as **axis**; avijjā–taṇhā as **container**; saṅkhāra as **pillars**; jarā-maraṇa as **chain**) are used as mnemonic anchors for pedagogy and assessment .

Pedagogically, the volume prioritizes **anuloma** (forward order) mastery—reading the Wheel clockwise with "point-name-move" drills—so that later volumes can emphasize **paṭiloma** (dependent cessation) at the live hinge from **feeling to craving** (C2). Canonical orientation is maintained through the series epigraph "**Yo paṭiccasamuppādaṃ passati so dhammaṃ passati**" (MN 28; DN 15), ensuring that diagrammatic literacy is tethered to Early Buddhist Texts rather than to visualization alone . The intended outcome is rapid, testable **wheel-literacy**: segment recognition, truth-task assignment, vaṭṭa classification, and connection-aware reading that together support precise practice.

Keywords: Paṭicca-samuppāda, anuloma, Mogok Wheel, four segments, three rounds (vaṭṭa), two roots, two truths, three connections, pedagogy.

Introduction to the Mogok Sayadaw's DO Teaching Visual Aid DO Cycle Diagram Vol-I

Short Introduction about Most Venerable Mogok Sayardawgyi U Vimala

Mogok Sayadawgyi emerges from the sources as a mid-twentieth-century Burmese meditation master whose life became inseparable from a single aim: to make conditionality visible and livable. Born in Upper Myanmar (Uyintaw Village, 27 December 1899) and later associated with the town of Mogok, he taught widely after the war years and left behind a large body of recorded and transcribed talks. The collections portray a teacher of unusual clarity and patience, returning again and again to the same lawful rhythm—"avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ"—and guiding listeners to see how this forward current unfolds in experience. The portrait is not hagiographic; it is practical. He is shown organizing sustained teaching series, inviting verification, and allowing his words to be preserved on tape so the method could be practiced long after his voice fell silent. Within these materials, he is recognized not only for eloquence but for a pedagogy that is systematic, repeatable, and unmistakably visual.

His method stands on a visual backbone: the wheel of Paṭicca-samuppāda. In the diagram the two roots—avijjā (ignorance) and taṇhā (craving)—hold the hub, while the twelve links ring the rim; the rim is quartered into four segments (① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect) and stitched by three connections (C1/C2/C3). Labels sit outside the wedges, and the connection lanes never cross text; the present-effect arc (links 3–7) is treated as a "read-only" band where we learn to see doors, meeting, and tone before anything else. Classes are anchored in call-and-response recitation of the forward chain, so that voice and sight reinforce each other—"avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ."

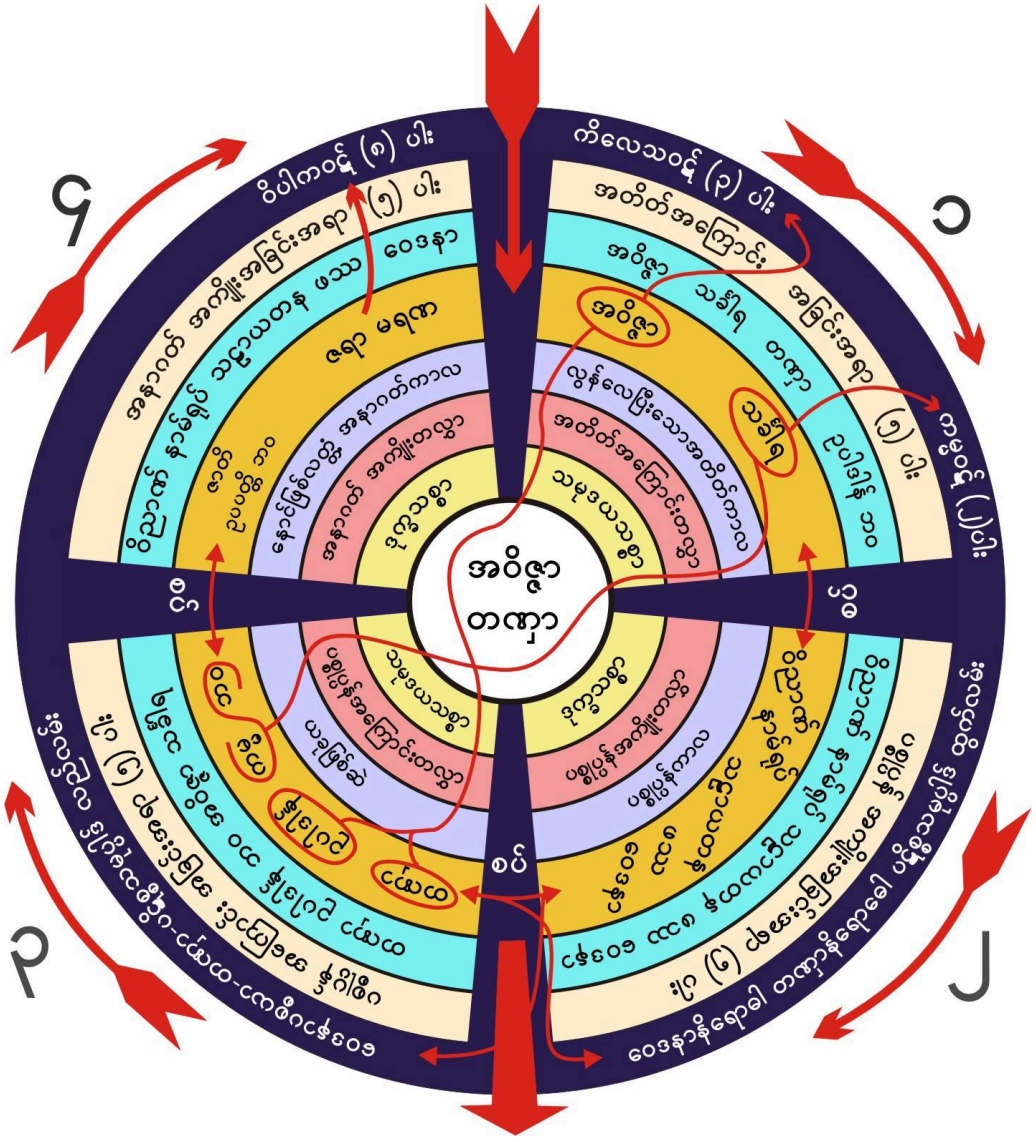
The visual is never decoration; it is the map that keeps doctrine clean: causes sit under Samudaya, effects under Dukkha, and the present is split into effect (to be read) and cause (to be guarded).

Because the goal is embodied literacy, Mogok's delivery is deliberately multi-modal. The visual diagram trains the eye, the auditory track (live talks, recordings, and pair-recitation) rhythms the mind to the lawful cadence of the chain, and tactile aids make the law concrete. When introducing the twelve links to new audiences, he uses concrete props on the table—most famously a row of twelve identical objects (cups, betel-nuts, or similar), laid out clockwise—so learners can literally see and touch the sequence as it is named. He has students trace the short connections as he explains each span: C1 as the past→present effect handoff, C2 as the live result→cause hinge, C3 as the cause→future-effect bridge. This touching and pointing keeps the class inside the law of conditions rather than the story of a self—"only causes and effects … no being in it but saṅkhāra-dhamma."

Even the color language is purposeful. The sources preserve a consistent color/overlay discipline so function is legible at a glance—builders and bridges distinguished from results; hub and rim clearly contrasted; the present-effect arc highlighted when it is the day's focus—while maintaining the rule of "one overlay at a time." In practice this means a student never sees a crowded plate: if the topic is C1, only C1 appears; if the topic is the four segments, only the time band is visible. Across these modes—sight, sound, and touch—the method remains the same: show the wheel, speak the law, let students point and feel the flow, and return to the forward pairs until the chain is known in the body. In this way, Mogok Sayadawgyi's biography and pedagogy

meet: a life spent turning audiences toward a single lawful picture, and a classroom craft designed so that anyone, with careful guidance, can learn to see it.

Introduction to the Mogok Sayadaw's DO Teaching Visual Aid DO Cycle Diagram Vol-I



Short Introduction about Most Venerable Mogok Sayardawgyi U Vimala **2**
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Volume 1 — Foundations & First Stirrings (Avijjā → Saṅkhārā → Viññāṇa)

Goal: Wheel literacy + the launch of the stream. Students can name the eight points, place links by quadrant, and trace 1→2→3 in forward order.

Series Preface (Anuloma)

Scope. This first triad of volumes introduces the forward order (*anuloma*) of Paṭicca-samuppāda as taught in the Mogok tradition. We train wheel literacy before any cessation work. The learner will be able to name the eight points, place links by quadrant, and trace 1→2→3 in a real episode without self-view.

Promise. By the end of Volume 1 to 3 you will recite the full forward chain accurately, identify C2 as the living hinge (without cutting yet), and explain how lawful arising culminates in a "great mass of suffering".

Boundaries. This Volume excludes paṭiloma (reverse/cessation) techniques. No cutting instructions appear here. C2 is introduced only as a pedagogical handoff for later practice.

Canonical anchor. The forward chain appears repeatedly in the Nikāyas. The core line used in this volume is: *"avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ …"* [SN 12.1; DN 15].*

***Note.* Quotations are given as found in Primary References Teaching Text Book sources. Where a specific mapping (e.g., truths → segments) is pedagogical to Mogok, we signal it explicitly.**

How to Use This Volume

Two tracks.

- **Reading Track (10–20 min/day): Read a section, study the plate, rehearse the Pāli strip.**

- **Practice Track (10–15 min/day): Do one micro-lab exactly as scripted (no improvisation), then write 1–2 lines in the log.**

Volume 1 — List of Figures & Tables (production-ready)

Conventions used here: A4 landscape, PNG @300 dpi (sRGB); one overlay per plate; labels outside; four pillars → four segments; three connections (C1–C3); arrows for anuloma/paṭiloma.

Figures (Vol. 1)

Fig. V1.1 Full Mogok Wheel — clean plate (hub + rim; no overlays) … p. xx — QR: IMR-V1-PL-0101.

Fig. V1.2 Hub Detail — "Two Roots" (avijjā • taṇhā) as container/axis similes … p. xx — QR: IMR-V1-PL-0102.

Fig. V1.3 Rim with Twelve Links — labels outside wedges (clockwise) … p. xx — QR: IMR-V1-PL-0103.

Fig. V1.4 Four Segments Map — ① Past Cause; ② Present Effect; ③ Present Cause; ④ Future Effect … p. xx — QR: IMR-V1-PL-0104.

Fig. V1.5 Two Truths Overlay — Samudaya on causes (①&③), Dukkha on effects (②&④) … p. xx — QR: IMR-V1-PL-0105.

Fig. V1.6 Period Bands — Past / Present / Future around the quadrant ring … p. xx — QR: IMR-V1-PL-0106.

Fig. V1.7 Three Rounds (Vaṭṭa) Overlay — kilesa / kamma / vipāka bands … p. xx — QR: IMR-V1-PL-0107.

Fig. V1.8 C1 Overview — dashed chord: saṅkhāra → viññāṇa (1→2) … p. xx — QR: IMR-V1-PL-0108.

Fig. V1.9 Segment-1 Focus — Avijjā & Saṅkhārā as Past Cause (pillar simile) … p. xx — QR: IMR-V1-PL-0109.

Fig. V1.10 Segment-2 Intake — Viññāṇa…Vedanā (Present Effect stream) … p. xx — QR: IMR-V1-PL-0110.

Fig. V1.11 Arrow Grammar — anuloma (clockwise) vs paṭiloma (counter-clockwise) … p. xx — QR: IMR-V1-PL-0111.

Fig. V1.12 Exit & Cycle Paths — curved arrows and axis (āsava) markers … p. xx — QR: IMR-V1-PL-0112.

Fig. V1.13 EBT Anchor Strip — SN-style paccayā lines placed on rim (1→2→…) … p. xx — QR: IMR-V1-PL-0113.

Fig. V1.14 Classroom Drill — "Point-Name-Move" around the rim (clockwise) … p. xx — QR: IMR-V1-PL-0114.

Tables (Vol. 1)

Table V1.1 Arrow Grammar & Overlay Rules — solid vs dashed; one-overlay policy … p. xx — QR: IMR-V1-TB-0101.

Table V1.2 Four Segments Mapping — links → ① Past Cause / ② Present Effect / ③ Present Cause / ④ Future Effect … p. xx — QR: IMR-V1-TB-0102.

Table V1.3 Two Truths Key — Samudaya vs Dukkha across segments (legend text) … p. xx — QR: IMR-V1-TB-0103.

Table V1.4 Three Connections Summary — C1/C2/C3 with positions & captions (Vol. 1 focus: C1) … p. xx — QR: IMR-V1-TB-0104.

Table V1.5 Hub & Axis Similes — container (avijjā-taṇhā), axis (āsavas), pillars (saṅkhāra), rim (jarā-maraṇa) … p. xx — QR: IMR-V1-TB-0105.

Table V1.6 Vaṭṭa Overlay Map — kilesa/kamma/vipāka → links and segments … p. xx — QR: IMR-V1-TB-0106.

Table V1.7 Twelve Links (Gloss) — short wheel-specific definitions (1–12) … p. xx — QR: IMR-V1-TB-0107.

Table V1.8 "Point-Name-Move" Drill Script — steps, timing, teacher notes … p. xx — QR: IMR-V1-TB-0108.

Table V1.9 EBT Paccayā Captions — (1→2), (6→7), (10→11) lines used on plates … p. xx — QR: IMR-V1-TB-0109.

Table V1.10 Clock Positions Guide — approximate o'clock spans for segments & C1 chord … p. xx — QR: IMR-V1-TB-0110.

Note. This Vol. 1 plan centers on wheel literacy and the launch of the stream (Avijjā → Saṅkhārā → C1 → Viññāṇa) while keeping the full framework visible for continuity into later volumes.

Plates & overlays. One overlay per plate. Labels outside wedges. Connections use their dedicated lanes (C1/C2/C3) routed away from text.

Impersonal language. Always describe processes as lawful conditions—not as *I/me/mine*. Rotate group lenses (khandhā/āyatanā/dhātuyo) where directed.

Safety. We name doors → contact → feeling (effects) without intervening. No suppression, no forced breathing, no attentional strain.

Eight Points Legend (front card)

1. **Two Roots (hub) — *avijjā*, *taṇhā***

2. **Two Truths bands — Samudaya on causes; Dukkha on effects**

3. **Four Layers / Segments — ① Past Cause; ② Present Effect; ③ Present Cause; ④ Future Effect**

4. **Twelve Factors (*nidānāni*) — labels outside the rim**

5. **Three Connections — C1 saṅkhārā→viññāṇa; C2 vedanā→taṇhā; C3 bhava→jāti**

6. **Two Bases — hub (roots) vs. rim (links) in constant relation**

7. **Three Rounds (*vaṭṭa*) — kilesa / kamma / vipāka**

8. **Three Periods — past / present / future**

Memory tick boxes: [ ] named all eight; [ ] placed all four segments; [ ] traced 1→2→3 aloud

Wheel Conventions

- **Labels outside wedges; arrows routed outside text.**
- **Only one overlay at a time; no stacking.**
- **Connections in lanes: C1 (past→present effect), C2 (result→cause hinge), C3 (cause→future effect).**
- **Truths band: Samudaya-sacca over causal segments; Dukkha-sacca over resultant segments (per Mogok visual aid).**
- **Rounds overlay: *kilesa* (roots), *kamma* (doing), *vipāka* (results).**
- **Quadrant numbering outside the wheel: ① Past Cause (+45°), ② Present Effect (–45°), ③ Present Cause (–135°), ④ Future Effect (+135°).**

Pāli Strip — Forward Recitation (for call-and-response)

Avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ; viññāṇa-paccayā nāma-rūpaṃ; nāma-rūpa-paccayā saḷāyatanaṃ; saḷāyatana-paccayā phasso; phassa-paccayā vedanā; vedanā-paccayā taṇhā; taṇhā-paccayā

upādānaṃ; upādāna-paccayā bhavo; bhava-paccayā jāti; jāti-paccayā jarāmaraṇaṃ soka-parideva-dukkha-domanassa-upāyāsā sambhavanti.

(SN 12.1; DN 15, as cited in Primary References Teaching Text Book sources.)

Chapter 1 — Reading the Mogok Wheel

Goal of the chapter. Learn the anatomy of the wheel and the grammar of its arrows so you can (1) place any link by quadrant, (2) explain the two truths bands, and (3) perform a clean 1→2→3 trace without self-view.

Orientation — Why wheel-first pedagogy

Why wheel-first. The Mogok picture teaches conditionality at a glance. Seeing the hub, rim, segments, and lanes prevents biography-reading ("this is my story") and establishes the core discipline: read effects; guard causes. It also locates practice safely in forward order (anuloma) before any talk of reversal.

Eight points overview (memorize in this order).

1. **Two Roots (hub): *avijjā, taṇhā***
2. **Two Truths (bands): Samudaya on causes; Dukkha on effects**
3. **Four Layers / Segments: ① Past Cause; ② Present Effect; ③ Present Cause; ④ Future Effect**

4. **Twelve Links (rim): labels outside, clockwise 1→12**

5. **Three Connections: C1 (*saṅkhārā→viññāṇa*), C2 (*vedanā→taṇhā*), C3 (*bhava→jāti*)**

6. **Two Bases: hub (roots) vs. rim (links)**

7. **Three Rounds (vaṭṭa): *kilesa / kamma / vipāka***

8. **Three Periods: past / present / future**

Labels-outside rule. All link names and captions sit outside the rim; arrows and connection chords run in dedicated lanes that never cross text. Only one overlay per plate.

Mogok Sayadaw's method begins with the picture of law: a wheel whose hub contains the two roots (*avijjā*, *taṇhā*) and whose rim bears the twelve links. The wheel is quartered into four segments that also carry two truths and three periods. Reading this picture correctly prevents two errors: (i) treating links as a biography, and (ii) missing the present-effect band where literacy must start.

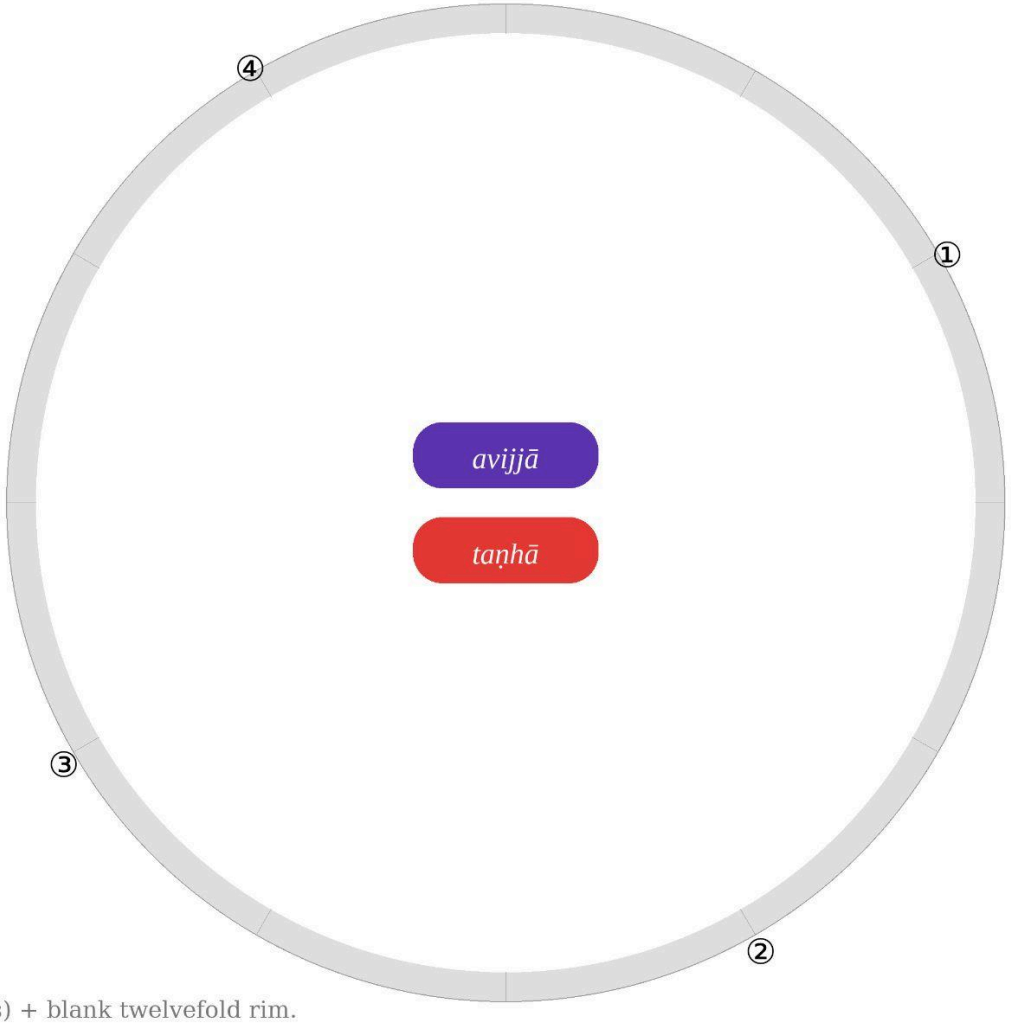
Eight-points overview. We memorize roots / truths / layers / links / connections / bases / rounds / periods. This eight-point stack is printed on the front card and appears at the end of every chapter for a tick-check.

Labels-outside rule. All link names live outside the rim. Arrows and chords run in their own lanes that never cross text. This keeps doctrine readable at a glance.

Diagram Hook

Plate V1.1 — Clean Wheel.

Minimal wheel: hub with two root chips, blank rim with 12 unlabeled wedges, quadrant numerals ①–④ outside. No truths/rounds/connection overlays—this is the learner's first "map."



First map: hub (two roots) + blank twelvefold rim.

Introduction to the Mogok Sayadaw's DO Teaching Visual Aid DO Cycle Diagram Vol-I

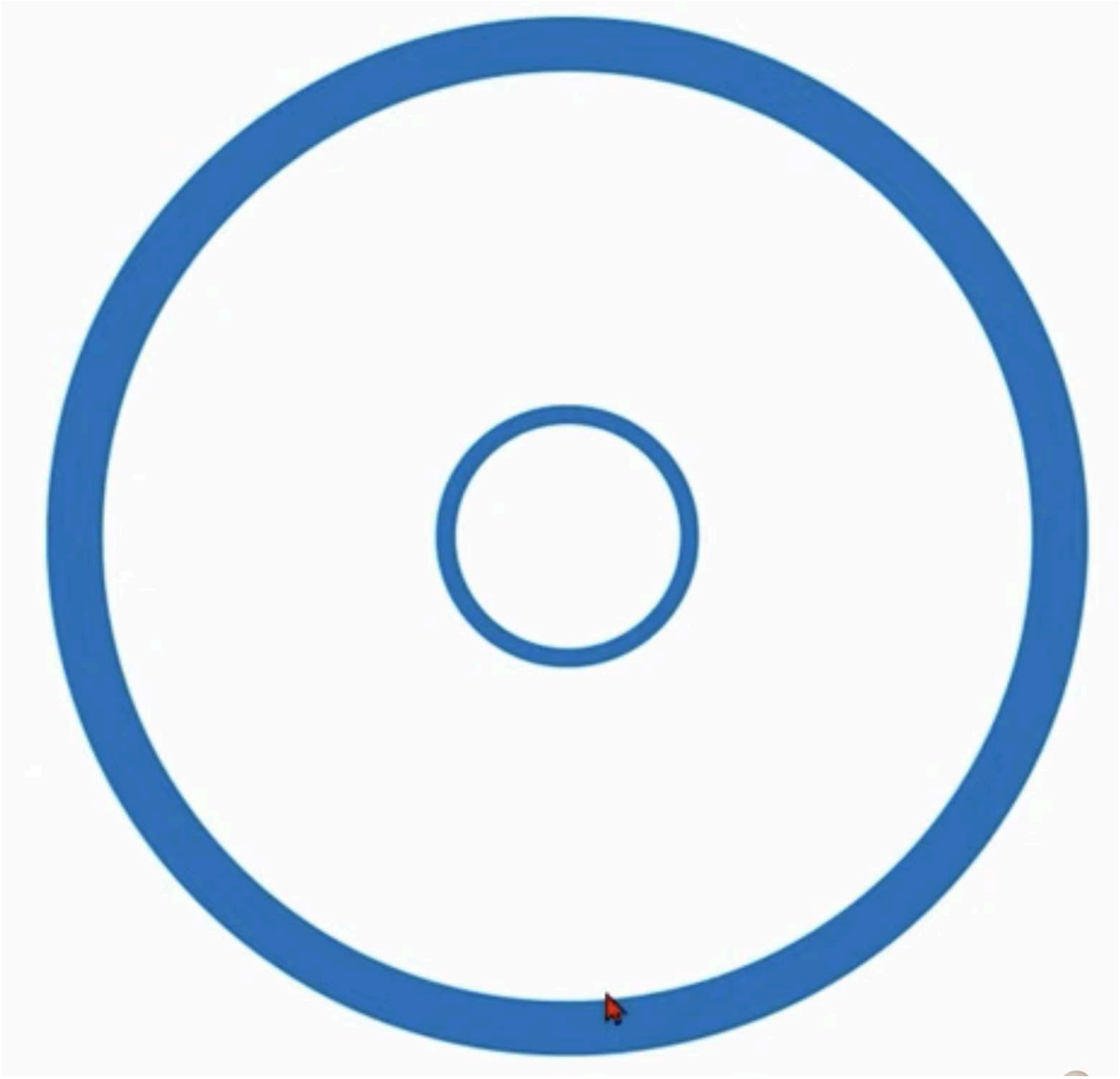
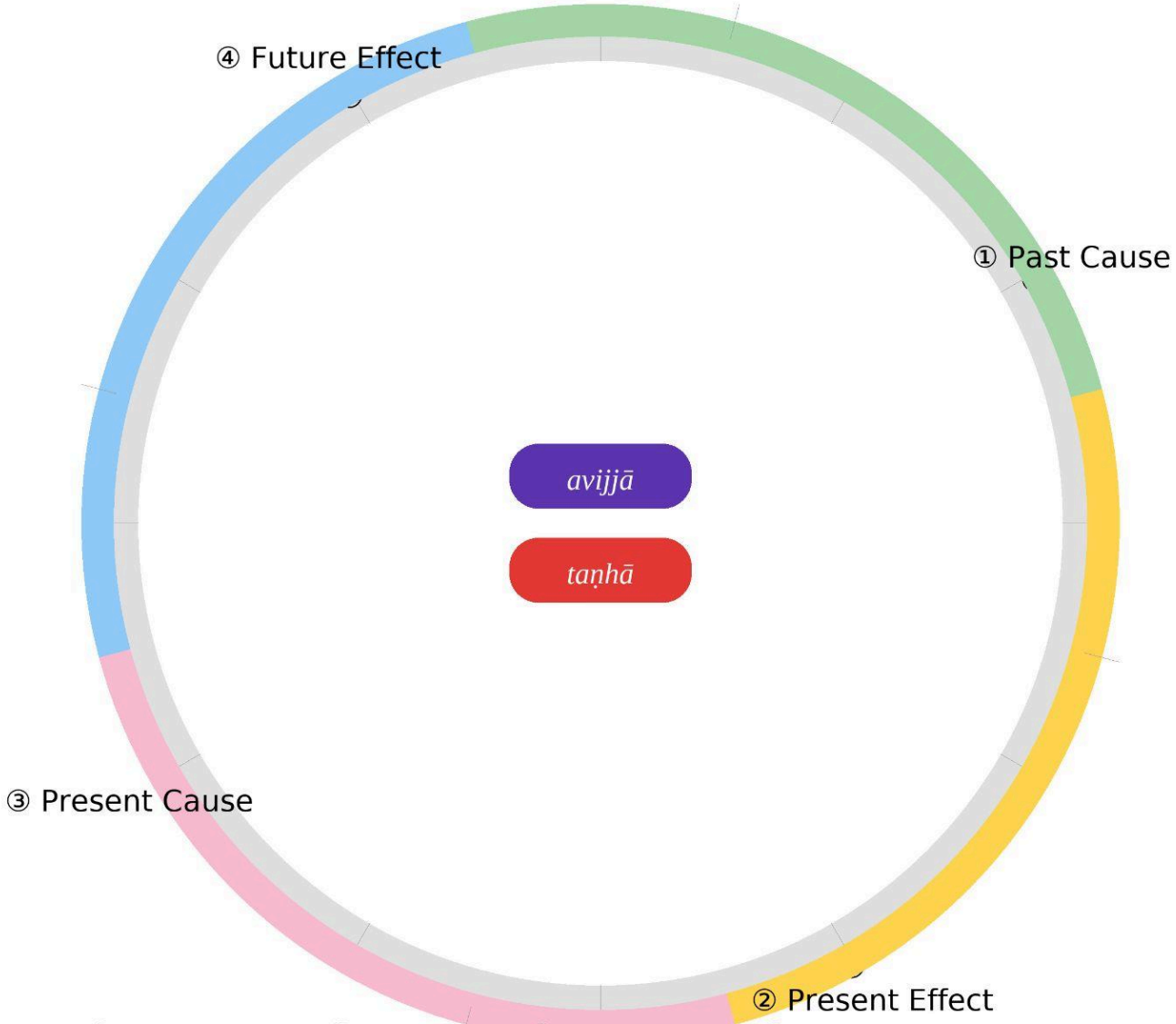


Plate V1.2 — Four Segments.

Add a single time band outside the rim, divided and labeled: ① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect. Nothing else changes; keep labels outside; no connections yet.

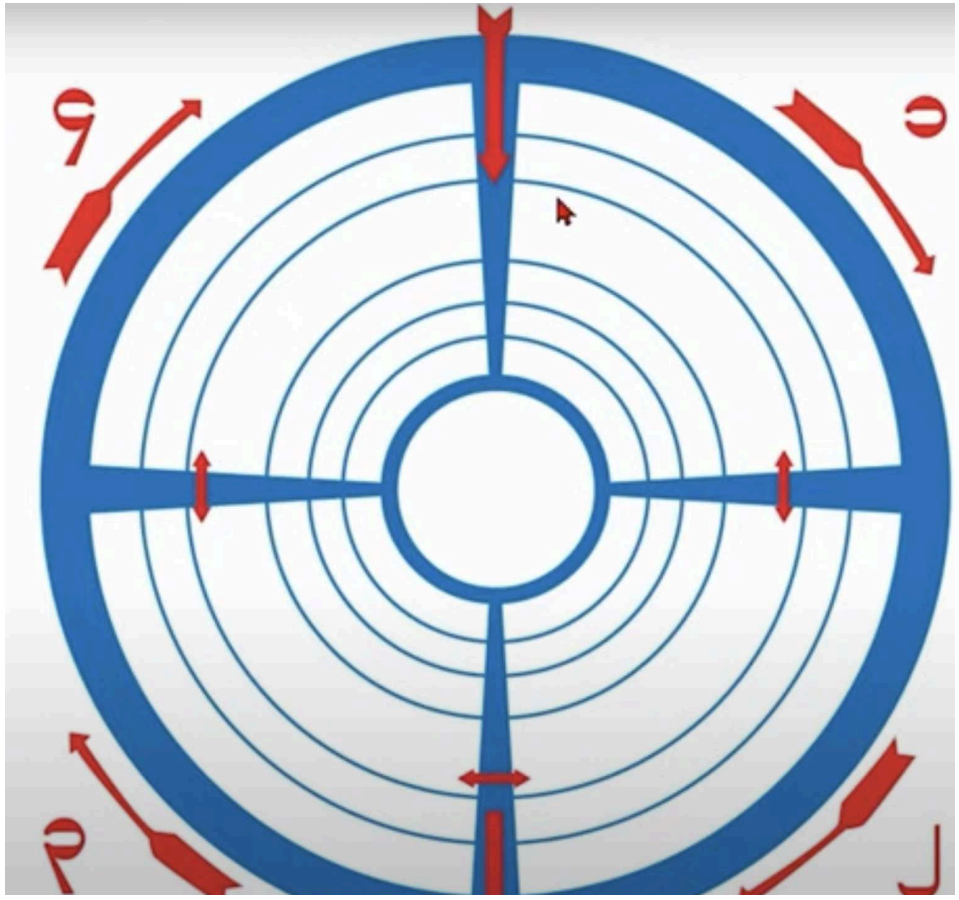
Introduction to the Mogok Sayadaw's DO Teaching Visual Aid DO Cycle Diagram Vol-I



Time band added: Past Cause • Present Effect • Present Cause • Future Effect

Plate V1.3 — Three Connections.

Show only the lanes and short chords: C1 (from ① to ②) tagged "past→present effect," C2 (from ② to ③) tagged "result→cause (live hinge)," C3 (from ③ to ④) tagged "cause→future effect." Keep other overlays off.



- **Fig. V1.1 Clean Wheel *(no overlays)***

- **Fig. V1.2 Four Segments *(*① *Past Cause;* ② *Present Effect;* ③ *Present Cause;* ④ *Future Effect)***

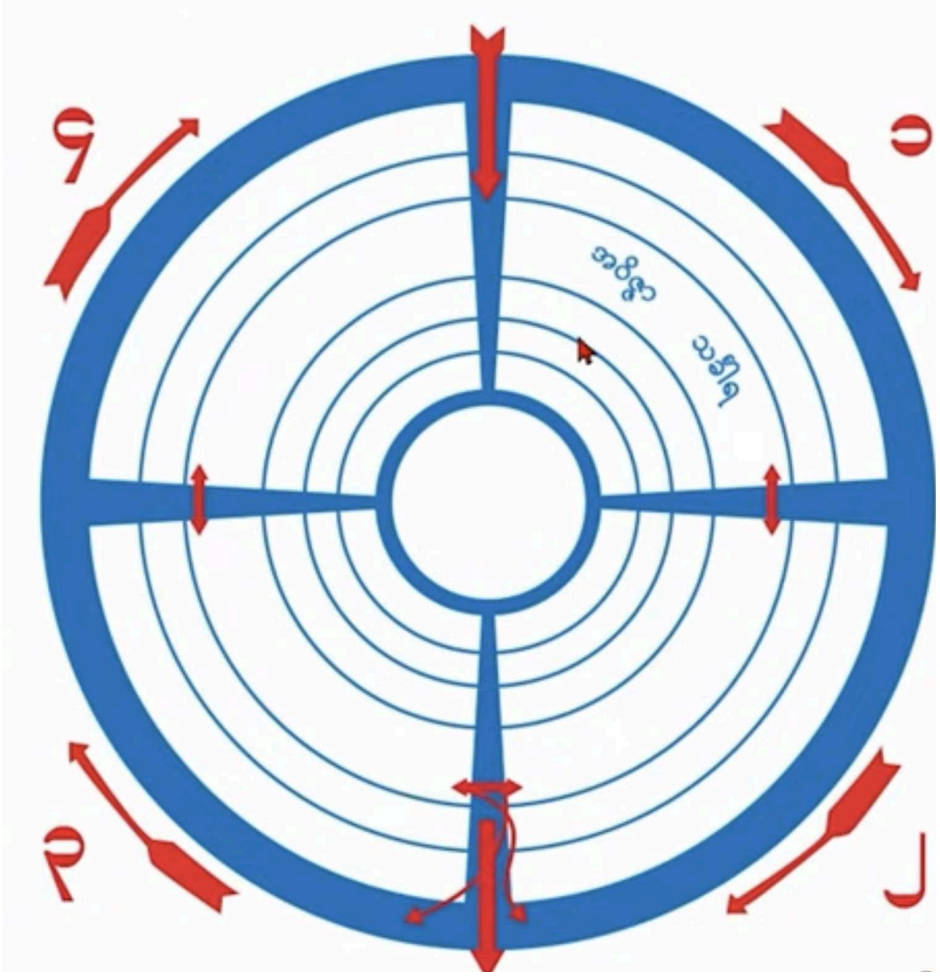
- **Fig. V1.3 Three Connections *(C1/C2/C3 lanes)***

Doctrinal Core

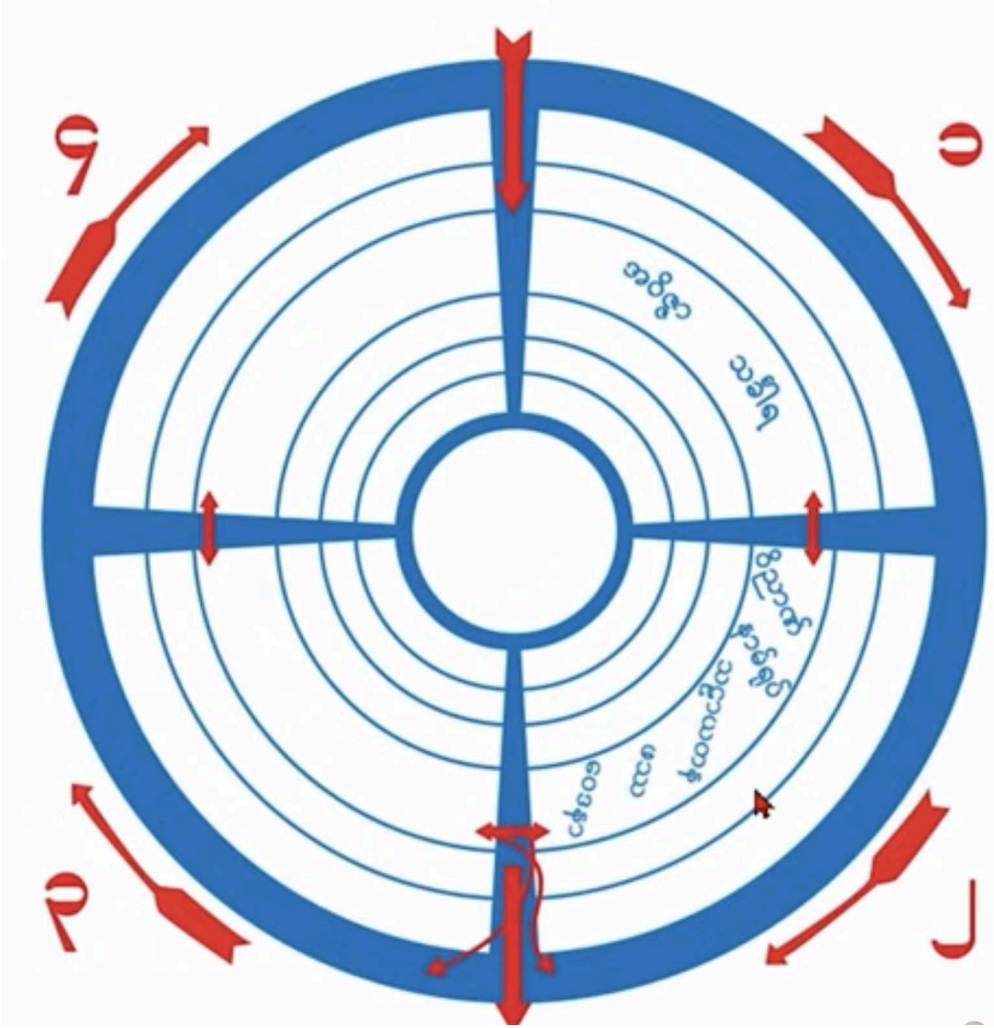
Two roots in the hub. Avijjā (ignorance) and taṇhā (craving) sit at center as the engine. They "feed" every segment via the rounds: avijjā/taṇhā (kilesa) → saṅkhārā/bhava (kamma) → results (vipāka). The start cadence for recitation: "avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ."

Four layers (how to read the rim).

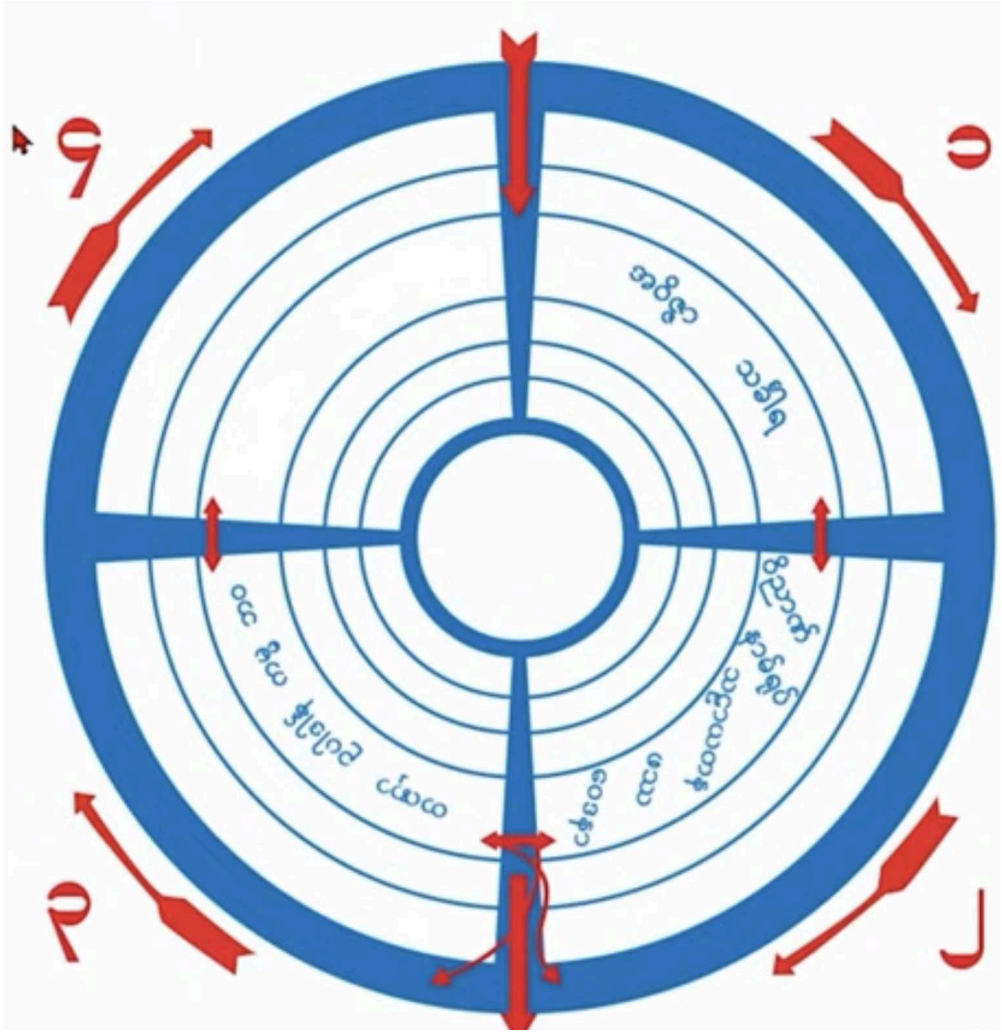
① Past Cause — upstream builders (*avijjā, saṅkhārā*).



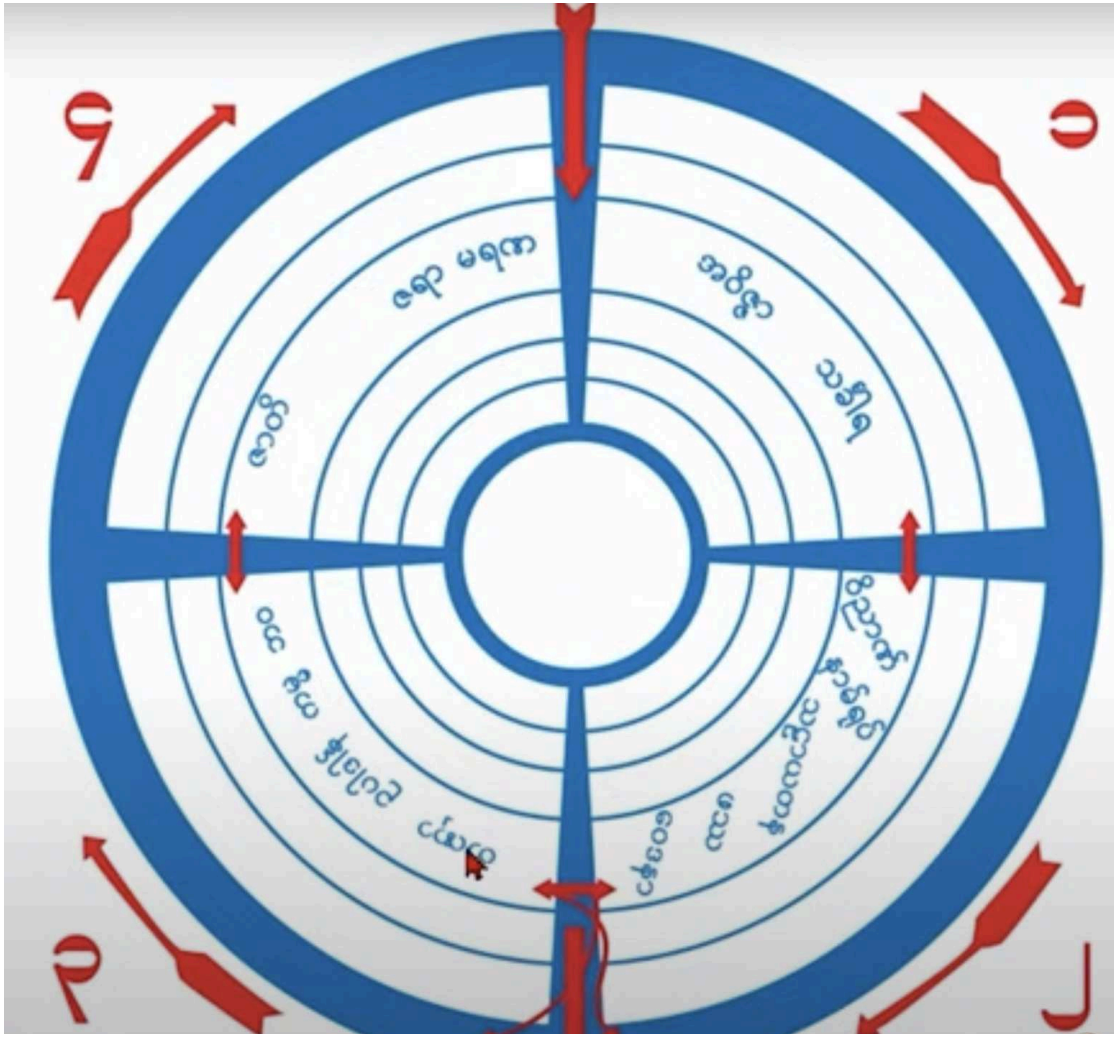
② Present Effect — what is showing now (*viññāṇa…vedanā*).



③ Present Cause — fresh building now (*taṇhā, upādāna, bhava*).



④ Future Effect — downstream display (*jāti, jarā-maraṇa*).



Two truths band. Lay a slim ring outside the time band: Samudaya-sacca over ① & ③ (causes), Dukkha-sacca over ② & ④ (effects). This enforces the discipline: cause bands ≠ effect bands.

Three periods (time literacy). Atīta = ① (past); Paccuppanna = ②–③ (present split into effect→cause); Anāgata = ④ (future).

Twenty aspects (5 × 4). Read each segment by five constants:

1. **Truth band (Samudaya / Dukkha)**
2. **Time period (past / present-effect / present-cause / future)**
3. **Active round (*kilesa / kamma / vipāka*)**
4. **Exemplar link(s) living there**
5. **Connection status (incoming/outgoing lane)**

Quick reference (apply on plates):

- **① Past Cause → Truth: Samudaya • Time: Past • Round: kilesa/kamma • Links: *avijjā, saṅkhārā* • Conn.: C1 out.**
- **② Present Effect → Truth: Dukkha • Time: Present-Effect • Round: vipāka • Links: *viññāṇa…vedanā* • Conn.: C1 in / C2 out.**
- **③ Present Cause → Truth: Samudaya • Time: Present-Cause • Round: kilesa/kamma • Links: *taṇhā, upādāna, bhava* • Conn.: C2 in / C3 out.**
- **④ Future Effect → Truth: Dukkha • Time: Future • Round: vipāka • Links: *jāti, jarā-maraṇa* • Conn.: C3 in.**

1) Hub and Rim

- **Hub — Two Roots. *Avijjā* (ignorance) and *taṇhā* (craving). They are shown as two chips feeding the entire wheel. In the Mogok system, these are treated as the axis that keeps the cycle turning.**

- **Rim — Twelve Links. The links are arranged clockwise in forward order. The first three—*avijjā* → *saṅkhārā* → *viññāṇa*—launch the stream of experience (*"avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ"* [SN 12.1]).**

2) Four Segments (Layers)

- **① Past Cause: *avijjā, saṅkhārā* (kilesa→kamma orientation).**
- **② Present Effect: *viññāṇa, nāma-rūpa, saḷāyatana, phassa, vedanā* (vipāka band).**
- **③ Present Cause: *taṇhā, upādāna, bhava* (kilesa→kamma band).**
- **④ Future Effect: *jāti, jarā-maraṇa* (vipāka culmination — "great mass of suffering").**

3) Two Truths Across Segments

- **Samudaya-sacca overlays the causal bands (① and ③).**
- **Dukkha-sacca overlays the resultant bands (② and ④).**

  This mapping—explicit in the Mogok visual aids—lets beginners see that "cause ≠ effect": do not

practice *against* results; first read them correctly.

4) Three Rounds (*vaṭṭa*)

- **Kilesa-vaṭṭa: defilements—*avijjā, taṇhā, upādāna*.**
- **Kamma-vaṭṭa: constructions—*saṅkhārā, bhava*.**
- **Vipāka-vaṭṭa: results—*viññāṇa … vedanā; jāti; jarā-maraṇa*.**

  The rounds may be overlaid color-wise for teaching, but we keep overlays separate from the core rim.

5) Three Connections (C1/C2/C3)

- **C1 (saṅkhārā→viññāṇa). Past→present effect—"dead" bridge; not a practice cut.**
- **C2 (vedanā→taṇhā). Present effect→present cause—"living" hinge for later cessation.**
- **C3 (bhava→jāti). Present cause→future effect—"death" bridge.**

6) Twenty Aspects (5×4)

Each segment carries five standard aspects in Mogok pedagogy: (a) dominant truth band, (b) time period, (c) active round, (d) exemplar link(s), (e) connection status. Students learn to read any wedge by these five.

Practice Section — Point-Name-Move (clockwise)

Setup (2 minutes). Sit or stand. Place the clean wheel (Fig. V1.1) in front of you.
Drill (3–5 minutes).

A. Point-name-move (3–5 minutes)

1. **Place the Clean Wheel plate in front of you.**

2. **Point to each wedge clockwise, name the link once (Pāli → English), then move to the next wedge without commentary.**

3. **Complete one slow lap 1→12; on the second lap, add the segment callout as you pass each quadrant: "① Past Cause … ② Present Effect … ③ Present Cause … ④ Future Effect."**

4. **Third lap (optional): say the truth band when entering each segment: "Samudaya on causes (①/③); Dukkha on effects (②/④)."**

   —Rules: labels stay outside; one overlay at a time; keep phrasing impersonal.

B. 2-minute Pāli pair recitation (call-and-response)

- **Leader reads one pair; group repeats; finger traces the appropriate lane if shown.**

1. ***Avijjā paccayā saṅkhārā.*** **→ (group repeats)**

2. ***Saṅkhāra-paccayā viññāṇaṃ.*** **→ (group repeats)**

3. ***Viññāṇa-paccayā nāma-rūpaṃ.*** **→ (group repeats)**

4. **Continue pairs at a steady tempo until *jāti-paccayā jarāmaraṇaṃ …***

   —Stop. One quiet breath. Instructor asks: "Cause or Effect?" Group answers by segment for the pair just recited.

5. **Point to *avijjā* and name it aloud; say the Pāli pair: *"avijjā paccayā saṅkhārā."***

6. **Move your finger to *saṅkhārā*; name it; say: *"saṅkhāra-paccayā viññāṇaṃ."***

7. **Move to *viññāṇa*; stop. Do not narrate beyond Link 3 in this chapter.**

8. **Repeat slowly 3×. Keep language impersonal: "Knowing arises dependent on formations."**

Daily life micro-lab (2 minutes). Choose one episode (e.g., opening email). Quietly identify which segment you are in when contact and feeling appear (you will learn these in Vol. 2). For now, simply say: "Reading results, not acting on them."

Assessment Pack (Chapter 1)

True/False (8).

1. **T/F — In the Mogok diagram, the labels sit inside the wheel. *(F)***

2. **T/F — C1 is a practice cut between *saṅkhārā* and *viññāṇa*. *(F)***

3. **T/F — Present Effect holds Links 3–7. *(T)***

4. **T/F — Samudaya-sacca overlays ② and ④. *(F)***

5. **T/F — Three rounds are kilesa, kamma, vipāka. *(T)***

6. **T/F — C3 runs from *bhava* to *jāti*. *(T)***

7. **T/F — The forward chain begins with *avijjā*. *(T)***

8. **T/F — Two bases means two truth bands. *(F — hub vs. rim)***

Fill-in (8).

(a) ① _____ Cause;

(b) ② _____ Effect;

(c) C1: _____→viññāṇa;

(d) *vedanā paccayā* _____;

(e) Rounds: _____/kamma/vipāka;

(f) *bhava paccayā* _____;

(g) Hub roots: _____ & _____;

(h) Truths: Samudaya & _____.

Matching (10).

1. ***Saṅkhārā* → ( ) Kamma-vaṭṭa**
2. ***Vedanā* → ( ) Present Effect**
3. ***Taṇhā* → ( ) Present Cause**
4. ***Jāti* → ( ) Future Effect**
5. ***Avijjā* → ( ) Past Cause**
6. **C2 → ( ) vedanā→taṇhā**

7. **C3 → ( ) bhava→jāti**

8. **Samudaya-sacca → ( ) causal bands**

9. **Dukkha-sacca → ( ) result bands**

10. **Labels → ( ) outside wedges**

Label-the-Diagram (1). On Fig. V1.2 mark ①–④ correctly and write one example link in each segment.

Short Answer (2).

1. **Explain why C1 is called the past→present effect bridge.**

2. **Why does the Mogok method insist on reading Present Effect before teaching any "cut"?**

Scenario Case (1). A message tone rings. In one paragraph, place this episode on the wheel by segment only; do not narrate feelings or craving yet.

Micro-Log (1). Write two lines: “Today I saw 1→2→3 when ____.”

Quick Quiz (5). 1) What sits in the hub? 2) Which band holds Links 3–7? 3) Which connection is “living”? 4) Which truth overlays ②? 5) Where do labels go?

Reflection Ticket (1). One sentence: “What changed when I treated the wheel as law rather than a story about ‘me’?”

Takeaway Box

See the wheel as law: cause bands ≠ effect bands. Read effects cleanly; do not try to change them. Learn 1→2→3 as lawful dependence: *“avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ.”*
Takeaway. “Two roots, one wheel.”

Production Notes (Vol. 1)

- **Specs: A4 landscape, 300 dpi, sRGB PNG; CMYK PDF + 3 mm bleed on request.**
- **Typography: Times New Roman 14 pt baseline; *Pāli* in italics.**

- **Colors: Master palette only; high contrast; overlays one at a time.**
- **IDs: Figures V1.1–V1.12; Table V1.1 Link→Segment Map.**
- **QRs: Reserve `IMR-V1-PL-01xx` / `IMR-V1-TB-01xx`.**

Chapter 2 — Two Roots in the Hub — *Avijjā* & *Taṇhā* (overview draft)

Orientation — why the hub turns the rim; guarding both roots

In Mogok Sayadaw's wheel, the rim (twelve links) turns because the hub (two roots) never stops feeding it. The hub is explicitly the paired roots *avijjā* (ignorance) and *taṇhā* (craving). These two are shown at the center of the wheel and are the engine for every quadrant and round: when they are active, the spokes (saṅkhārā pillars) and rim (the link-chain culminating in ageing-and-death) keep revolving; when they fade, the motion slackens. The official analysis of the wheel depicts this cascade as: Axis (*āsava*) → Hub (*avijjā/taṇhā*) → Spokes (saṅkhārā pillars) → Rim (jarāmaraṇa chain).

Mogok pedagogy also reads the rim through the Four Noble Truths by segment: the cause bands (Past Cause + Present Cause) = Samudaya-sacca; the effect bands (Present Effect + Future Effect) = Dukkha-sacca.

Keeping this banding in view prevents the common mistake of "working" on effects where only causes can be altered.

Guard both roots. In class language: whenever any link is under discussion, keep both "root chips" in mind's eye. *Avijjā* drives the Defilement Round (kilesa-vaṭṭa) and *taṇhā* is its spear-point at the living hinge (vedanā→taṇhā); together they feed all segments.

Why the hub turns the rim; how both roots feed all segments

Why the hub turns the rim.

On the Mogok wheel, the hub bears the two *mūla* (roots): *avijjā* (ignorance) and *taṇhā* (craving). In Mogok's own framing, these are written "in the middle of the circle… like a wheel axle… turning the saṃsāric wheel on and on non-stop." The hub/axle simile is deliberate: just as an axle transmits motion to the rim, these roots transmit momentum to the twelve links on the rim. The wheel diagram's notes further show the hub as axis and the rim as the twelve nidāna, joined by "spokes" that represent the three *vaṭṭa* (kilesa/kamma/vipāka)—i.e., the operative channels through which the roots keep the rim moving.

How both roots "feed" all segments.

The teaching aid explains that the "spokes" (three *vaṭṭa*) sprout from the two hub-roots and reach every segment of the rim; the outer band then displays the nidāna series and "the Great Mass of Suffering." In other words, the whole circumference is supplied by the hub-roots via those *vaṭṭa* channels. The verses

summarized in the talks place "two roots, two truths, four groups of layers… three rounds… three periods… [and] 20 factors of causes and effects" together as the core literacy to memorize; the roots therefore underwrite *every* quadrant (① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect).

Truths overlay reminder.

The same talks lay out the two-truths band across the segments (Cause = *samudaya-sacca*, Effect = *dukkha-sacca*). Keep that overlay in view whenever you read a wedge: if a link is in a cause segment, you're looking at *samudaya-sacca*; if it's in an effect segment, you're looking at *dukkha-sacca*.

Pāli anchor (forward start of the stream).

The forward current begins just where Mogok places it: *avijjā paccayā saṅkhārā, saṅkhāra-paccayā viññāṇaṃ* ("with ignorance as condition, formations… with formations as condition, consciousness"). The sources tag this to SN 12.1–12.2.

Classroom cue

Keep both chips in view.

When any link is discussed—whether it sits in a cause or effect quadrant—place the *avijjā* chip and the *taṇhā* chip visibly at the hub on the board/slide. This trains the eye to read *every* wedge as hub-fed via the *vaṭṭa* spokes (kilesa → kamma → vipāka), not as free-floating events.

Memory hook

“Hub drives rim; rim shows law.”

- **Hub drives rim = two roots (*avijjā, taṇhā*) act like an axle that powers all segments.**

- **Rim shows law = the rim’s nidāna and the two-truths band display *how* conditioned arising manifests—as cause bands (samudaya) and effect bands (dukkha).**

Figure calls (drop into captions when you place the plates)

- **Fig. V1.4 Hub Detail. Show the axle with chips “*avijjā*/*taṇhā*”; lightly ghost the three *vaṭṭa* spokes reaching outward. (Cross-check: hub/axle + spokes mapping.)**

- **Fig. V1.5 Truths Overlay. Band the four segments with *samudaya* on causes and *dukkha* on effects per the talk summary.**

Diagram Hook — Fig. V1.4 Hub Detail; Fig. V1.5 Truths Overlay

- **Fig. V1.4 Hub Detail: a clean circular hub centered with two labeled chips: AVIJJĀ and TAṆHĀ. A faint inner axle ring notes ĀSAVA (taints) to echo the “axis→hub→spokes→rim” dismantling path used in**

Mogok teaching. Keep labels outside the shapes.

- **Fig. V1.5 Truths Overlay: a slim band encircling the hub that shows SAMUDAYA-SACCA aligned with the cause segments (① & ③) and DUKKHA-SACCA aligned with the effect segments (② & ④). This overlay is separable—one overlay per plate.**

Doctrinal Core — Definitions; relationship to the three rounds; roots feeding every segment

Definitions (from the Mogok corpus, with EBT anchors where supplied in our files):

- **Avijjā (ignorance): the not-knowing that drives the cycle; classed in the defilement round (kilesa-vaṭṭa). In the forward chain it conditions formations: "avijjāpaccayā saṅkhārā; saṅkhārapaccayā viññāṇaṃ." (SN 12.1–12.2 as cited in our materials).**

- **Taṇhā (craving): the thirst "to get, to get rid of, to get numb"—the three modes our Mogok A–Z lists for classroom language (kāma-, bhava-, vibhava-taṇhā in the doctrinal register).**

Three rounds (vaṭṭa) and where the roots live:

- **Kilesa-vaṭṭa (defilements): avijjā, taṇhā, upādāna ("the sparks").**

- **Kamma-vaṭṭa (action): saṅkhārā, bhava (“the engines”).**

- **Vipāka-vaṭṭa (result): viññāṇa … vedanā; jāti, jarāmaraṇa (“the outcomes”).**

Why the hub turns the rim (Mogok’s wheel reading):

- **The wheel is read as a machine: axle/āsava, hub = avijjā, spokes = saṅkhāra/kamma, rim = jarāmaraṇa. Without the hub the rim cannot turn. Hence, avijjā & taṇhā sit centrally as the two roots powering rotation.**

- **Roots feed every segment: the diagram notes that the two halves (past/present; cause/effect) are not sealed off; the hub “feeds” all quadrants and overlays (periods, rounds, truths). Keep the two hub-chips visible whenever any link is discussed.**

Mapping to truths and periods (for this volume’s literacy goals):

- **Samudaya-band (causes): Segments ① Past Cause (avijjā, saṅkhārā) and ③ Present Cause (taṇhā, upādāna, bhava).**

- **Dukkha-band (effects): Segments ② Present Effect (viññāṇa→vedanā) and ④ Future Effect (jāti, jarāmaraṇa).**

EBT/Pāli anchors (as our sources cite them):

- **Forward chain: "avijjā-paccayā saṅkhārā … saṅkhāra-paccayā viññāṇaṃ … pe …" (SN 12.1–12.2).**

- **Three cravings (for classroom hooks): kāma/bhava/vibhava-taṇhā (SN 56.11 listed in our references set).**

Teacher cue: In this volume (anuloma only) we show how the roots power the law; we do not attempt paṭiloma cuts yet. Use the "two highlighted hubs" legend on every plate.

Practice Section — 5-minute "Root Watch"

Aim: build reflex literacy to spot avijjā/taṇhā as they surface—without fixing.

Setup (1 min): sit or stand; choose one door (eye/ear/body/mind).

Round 1 (2 min): run door → contact → feeling; tag feeling once (pleasant/painful/neutral).

Round 2 (90 s): immediately check:

- **Avijjā? "What is not known right now?" (e.g., impermanence of the tone).**

- **Taṇhā? "Is there a wanting (to get/rid/numb) riding this tone?" Tag it once.**

  Close (30 s): brief note Primary References Teaching Text Book micro-log: *door, tone, any wanting spotted*. (Keep language impersonal.)

Safety rails (from our handbooks): don't suppress; know. If strain builds, relax and continue noting; we're training earlier detection of the vedanā → taṇhā flip, not self-control.

Assessment Pack — Two Roots in the Hub

A. True/False (8)

1. **Avijjā and taṇhā are shown as hub-chips on every plate. (T)**

2. **Taṇhā belongs to the vipāka-vaṭṭa. (F → kilesa-vaṭṭa)**

3. **"Avijjāpaccayā saṅkhārā" places avijjā before saṅkhārā in the chain. (T)**

4. **Present-effect links are dukkha-band. (T)**

5. **The hub does not affect Future Effect. (F)**

6. **Kāma/bhava/vibhava-taṇhā are three crave-modes. (T)**

7. **Kamma-vaṭṭa includes viññāṇa. (F)**

8. **In this volume we teach paṭiloma cutting at C2. (F — previewed only)**

B. Fill-in (8)

1. **Avijjā paccayā _____ (saṅkhārā).**

2. **The three rounds are: kilesa / kamma / _____ (vipāka).**

3. **Taṇhā's three styles: kāma / _____ / vibhava (bhava).**

4. **Segment ② is Present _____ (Effect).**

5. **Rim label for Link 12 = _____-maraṇa (jarā).**

6. **Spokes in the simile = saṅkhāra/kamma.**

7. **Hub = avijjā, Axis = āsava.**

8. **Dukkha-band = effect links.**

C. Matching (10)

Match item → column.

A. kilesa-vaṭṭa → (avijjā/taṇhā/upādāna)

B. kamma-vaṭṭa → (saṅkhārā/bhava)

C. vipāka-vaṭṭa → (viññāṇa…vedanā; jāti; jarāmaraṇa)

D. kāma-taṇhā → ("to get")

E. vibhava-taṇhā → ("to get rid of")

F. bhava-taṇhā → ("to get / be")

G. hub → (avijjā)

H. spokes → (saṅkhārā/kamma)

I. rim → (jarāmaraṇa)

J. Segment ② → (dukkha-band / Present Effect)

D. Label-the-diagram (1)

On Plate V1.5 Truths Overlay, circle the hub chips and shade the dukkha-band segments.

E. Short answers (2) ***(3–4 lines each)***

1. **Explain how avijjā in the hub can influence a Present-Effect moment like vedanā. Include one sentence from the wheel simile.**

2. **Why is taṇhā taught as the "live hinge" only later, though it sits in the hub now as a root? Use the rounds map.**

F. Scenario case (1)

A pleasant chime plays on your phone. **Map: door → contact → feeling; then note any taṇhā style (get / get rid / get numb). One sentence on how the hub was involved.**

G. Micro-log (1)

In one day, collect three "root watch" entries (door, tone, wanting/not).

H. Quick quiz (5)

1. **Name the two roots. (Avijjā, taṇhā)**

2. **Which round is saṅkhārā? (kamma-vaṭṭa)**

3. **Segment for viññāṇa? (② Present Effect)**

4. **Give one taṇhā style. (any of the three)**

5. **Quote the first pair of the chain (Pāli). (“avijjāpaccayā saṅkhārā.”)**

I. Reflection ticket (1)

Complete: “Seeing the hub drives rim helps me notice _____ in the moment of _____.” (impersonal phrasing)

Takeaway Box

Two roots, one wheel. The hub (avijjā & taṇhā) powers all segments; the rim only shows the law (causes ≠ effects). Memorize the first cadence: avijjāpaccayā saṅkhārā; saṅkhārapaccayā viññāṇaṃ, then keep the hub-chips in view on every plate.

Chapter 3 — Four Layers & Three Periods

Goal of the chapter. Build segment literacy so learners can quickly answer: "Is this cause or effect? In which period does it sit?" and then place any link by quadrant.

Orientation — Segment literacy (① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect)

The Mogok wheel divides the rim into four layers/segments that double as a truths band and a time band:

- **① Past Cause — the upstream causes that built this moment (hub-driven; *Samudaya-sacca*).**
- **② Present Effect — the results now arising (to be read, not altered; *Dukkha-sacca*).**
- **③ Present Cause — the new causes forming now (the living hinge begins here; *Samudaya-sacca*).**
- **④ Future Effect — the downstream results (the "great mass of suffering"; *Dukkha-sacca*).**

Why Present is split (②/③). Mogok pedagogy separates the present into what is already result (②) versus what is freshly causal (③). This is critical for classroom accuracy: we read effects and we guard causes.

Diagram Hook — Plate V1.6 Periods Band; V1.7 Link→Segment Map

- **Fig. V1.6 Periods Band (①–④ with truths overlay)**
- **Fig. V1.7 Link→Segment Map (clean, labels outside; no other overlays)**

- **Plate V1.6 Periods Band (time + truths at a glance).**

  A clean wheel with a single outer time band divided into four labeled arcs placed outside the rim: ① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect. Overlay the two truths as a slim ring: Samudaya-sacca on ① & ③ (cause bands) and Dukkha-sacca on ② & ④ (effect bands). Keep connections (C1/C2/C3) in their own lanes, routed away from text. No other overlays.

- **Plate V1.7 Link→Segment Map (placement clarity).**

  Same clean wheel, but now add the twelve link labels outside their wedges and stamp a small quadrant badge under each label showing where it "lives" by period:

  ① for Past Cause, ② for Present Effect, ③ for Present Cause, ④ for Future Effect. This plate functions as the master placement reference for all later chapters.

Doctrinal Core — Where each nidāna "lives"; why Present is split (effect/cause)

- **Segment placement (link → quadrant/time → round/truth):**
  - ***Avijjā*** **→ ① Past Cause → kilesa → Samudaya**
  - ***Saṅkhārā*** **→ ① Past Cause → kamma → Samudaya**
  - ***Viññāṇa*** **→ ② Present Effect → vipāka → Dukkha**
  - ***Nāma-rūpa*** **→ ② Present Effect → vipāka → Dukkha**
  - ***Saḷāyatana*** **→ ② Present Effect → vipāka → Dukkha**
  - ***Phassa*** **→ ② Present Effect → vipāka → Dukkha**
  - ***Vedanā*** **→ ② Present Effect → vipāka → Dukkha**
  - ***Taṇhā*** **→ ③ Present Cause → kilesa → Samudaya**

- ***Upādāna*** **→ ③ Present Cause → kilesa → Samudaya**
- ***Bhava*** **→ ③ Present Cause → kamma → Samudaya**
- ***Jāti*** **→ ④ Future Effect → vipāka → Dukkha**
- ***Jarā-maraṇa*** **→ ④ Future Effect → vipāka → Dukkha**

- **Why the Present is split (② vs ③).**

  Mogok pedagogy separates the Present into what is already result (② Present Effect: 3–7) and what is freshly causal (③ Present Cause: 8–10).

  - **② Present Effect is to be read (door → contact → feeling) as lawful vipāka displayed under Dukkha-sacca.**
  - **③ Present Cause is to be guarded as new kilesa/kamma building the future, marked by Samudaya-sacca.**

    The hinge between them is C2 (vedanā→taṇhā)—the living handoff from result to cause.

- **Truths bands: Samudaya overlays ① & ③; Dukkha overlays ② & ④.**
- **Time reading: Atīta (past) = ①; Paccuppanna (present) = ②–③ (effect → cause); Anāgata (future) = ④.**
- **Rounds (vaṭṭa) overlay cue: *kilesa/kamma* dominate ① & ③; *vipāka* dominates ② & ④ (keep overlays separate; one at a time).**

Table V1.1 — Link → Segment Map (with bands)

#	Link (*Pāli*)	English	Segment (Quadrant)	Round (vaṭṭa)	Truth Band
1	*Avijjā*	Ignorance	① Past Cause	Kilesa	Samudaya
2	*Saṅkhārā*	Formations	① Past Cause	Kamma	Samudaya
3	*Viññāṇa*	Consciousness	② Present Effect	Vipāka	Dukkha
4	*Nāma-rūpa*	Name-and-form	② Present Effect	Vipāka	Dukkha

5	***Saḷāyatana***	**Six bases**	**② Present Effect**	**Vipāka**	**Dukkha**
6	***Phassa***	**Contact**	**② Present Effect**	**Vipāka**	**Dukkha**
7	***Vedanā***	**Feeling**	**② Present Effect**	**Vipāka**	**Dukkha**
8	***Taṇhā***	**Craving**	**③ Present Cause**	**Kilesa**	**Samudaya**
9	***Upādāna***	**Clinging**	**③ Present Cause**	**Kilesa**	**Samudaya**
10	***Bhava***	**Becoming**	**③ Present Cause**	**Kamma**	**Samudaya**
11	***Jāti***	**Birth**	**④ Future Effect**	**Vipāka**	**Dukkha**

12	***Jarā-maraṇa***	**Aging-and-death**	**④ Future Effect**	**Vipāka**	**Dukkha**

Pāli anchors for the margin (recitation):

Avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ; … vedanā-paccayā taṇhā; … bhava-paccayā jāti; jāti-paccayā jarāmaraṇaṃ… **(SN 12.1/12.2 as cited in our sources).**

Practice Section — Card sort: place link tiles into the four quadrants

Materials (print or slide):

- **12 link tiles (Pāli on top line, English beneath): *avijjā, saṅkhārā, viññāṇa, nāma-rūpa, saḷāyatana, phassa, vedanā, taṇhā, upādāna, bhava, jāti, jarā-maraṇa*.**

- **One quadrant mat labeled ① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect.**

- **Two slim truth bands: Samudaya (cause) and Dukkha (effect).**

Setup (1 min): Place the mat and truth bands on the table/board. Keep labels outside; use one overlay at a time.

Drill A — Fast Sort (3–5 min):

Lay out the 12 tiles and sort them onto ①–④. Speak each tile as it lands (e.g., "*avijjā — Past Cause*").

Drill B — Truth Band Check (2 min):

Lay the Samudaya strip across ① & ③, Dukkha across ② & ④. Quick visual scan: do all placed tiles match the band beneath them?

Drill C — Read the Present Split (2 min):

Point along ② Present Effect (3–7) and say "result band." Point along ③ Present Cause (8–10) and say "fresh causes." Identify the C2 hinge (no cutting talk here).

Solo micro-lab (1 min):

Pick one tile from ② and one from ③; in a whisper name each with its segment: "*vedanā — Present Effect … taṇhā — Present Cause*."

Teacher cues: Keep language impersonal; if a student moves a tile incorrectly, ask: "Cause or Effect?" then let them relocate it.

Assessment Pack — (same structure as above)

A. True/False (8)

1. **Links 3–7 “live” in ② Present Effect.**

2. **Bhava belongs to ③ Present Cause.**

3. **Jāti is placed in ② Present Effect.**

4. **Avijjā is a Past Cause link.**

5. **Samudaya bands the effect segments.**

6. **Vedanā is an effect, not a cause, in this framework.**

7. **Upādāna is placed in ③ Present Cause.**

8. **Jarā-maraṇa “lives” in ④ Future Effect.**

B. Fill-in (8)

1. **① Past _____ ; ② Present _____ ; ③ Present _____ ; ④ _____ Effect.**

2. **C2 connects _____ → taṇhā.**

3. ***bhava-paccayā* _____ ; *jāti-paccayā* _____-maraṇa.**

4. **Truth bands: _____ on causes; _____ on effects.**

C. Matching (10)

Match each link to its quadrant:

- ***saṅkhārā • viññāṇa • nāma-rūpa • saḷāyatana • phassa • vedanā • taṇhā • upādāna • bhava • jāti* → ① / ② / ③ / ④**

D. Label-the-Diagram (1)

On the clean wheel, write ①–④ outside the rim and place two example links correctly in ② and ③.

E. Short Answer (2) ***(3–4 lines each)***

1. **Explain why the Present is split into Effect (3–7) and Cause (8–10).**

2. **A student puts *bhava* in ②. How do you correct it using the cause/effect question?**

F. Scenario Case (1)

"A message ping is heard." Place door → contact → feeling in ②. Name which link moves the flow into ③, and why.

G. Micro-Log (1)

Write two lines tonight: "I noticed _____ in ②. I saw _____ beginning ③."

H. Quick Quiz (5)

1. **Which quadrant holds *avijjā*?**

2. **Which quadrant holds *taṇhā*?**

3. **Which numbers mark the effect bands?**

4. **Give any one link from ③.**

5. **What question do we ask before placing a link?**

I. Reflection Ticket (1)

Finish the sentence: "Seeing the Present split helped me _____."

Takeaway Box — "Ask first: 'Cause or Effect?' then locate."

Production Notes (Vol. 1)

- **Specs: A4 landscape, 300 dpi, sRGB PNG; CMYK PDF + 3 mm bleed on request.**
- **Typography: Times New Roman 14 pt baseline; *Pāli* in italics.**
- **Colors: Master palette only; high contrast; overlays one at a time.**
- **IDs: Figures V1.1–V1.12; Table V1.1 Link→Segment Map.**
- **QRs: Reserve `IMR-V1-PL-01xx` / `IMR-V1-TB-01xx`. (Vol. 1)**
- **Specs: A4 landscape, 300 dpi, sRGB PNG; CMYK PDF + 3 mm bleed on request.**
- **Typography: Times New Roman 14 pt baseline; *Pāli* in italics.**
- **Colors: Master palette only; high contrast; overlays one at a time.**

- **IDs: Figures V1.1–V1.12; Table V1.1 Link→Segment Map.**
- **QRs: Reserve `IMR-V1-PL-01xx` / `IMR-V1-TB-01xx`.**

Ch. 4 — Link 1: *Avijjā* (Ignorance)

Orientation — what is not known; why it starts the chain

- **What is not known: the truths and conditionality of experience—suffering, its origin, its cessation, and the path; the rise-and-fall nature of phenomena (taught as law, not as a story of "me").**

- **Why it starts: in the forward order the stream launches with the pair "*avijjā paccayā saṅkhārā*; *saṅkhāra-paccayā viññāṇaṃ*." *Avijjā* is the hub-root that conditions doing (*saṅkhārā*), which then conditions knowing (*viññāṇa*).**

Definition (as taught in the sources)

- ***Avijjā* = not-knowing of truths/conditionality. In the EBT lines cited in our materials this is phrased as not-knowing suffering, its origin, its cessation, and the path; the pedagogical refrain for recitation is the**

first pair above.

Placement — segment & round

- **Segment: ① Past Cause (outside label on the Past-Cause arc).**

- **Round emphasis: kilesa-vaṭṭa (defilement round). It feeds the kamma-vaṭṭa of *saṅkhārā*, which in turn yields vipāka results downstream.**

Everyday example & beginner noting cue

- **Example (email ping): A notification tone appears. Without training, the mind doesn't *know* it as just conditioned sound that rises/falls; almost instantly, doing begins (turning, checking, planning). That *not-knowing of the law* is the flavor of *avijjā* that lets the stream launch.**

- **Noting cue (1–2 minutes):**

    1. **Pick one door (ear or eye). When something appears, whisper once: "known/unknown?"**

2. **If you notice any surge to *do* next (turn, grab, click), silently tag: "doing from not-knowing."**

3. **End with the pair once, aloud: "*avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ*."**

(Impersonal language, labels outside, no intervention: this is literacy, not a cut.)

Diagram Hook — Plate V1.8 Avijjā Pillar in Past Cause

- **Plate purpose: show *avijjā* as the Past-Cause driver with zero distraction.**

- **Layout (clean): Full wheel, one overlay only. Shade Quadrant ① Past Cause in the project's Past color. Draw a single vertical pillar in ① labeled *AVIJJĀ* (label outside the wedge). Keep C-lanes off on this plate; no vaṭṭa or truths overlays. Quadrant numbers outside the rim.**

- **Hub note: faint hub ring may display the two root chips (*avijjā / taṇhā*) but do not highlight taṇhā here.**

- **Caption strip (small): *Avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ* (SN 12.1).**

- **Callouts: (1) "Lives in ① Past Cause." (2) "Round: kilesa-vaṭṭa." (3) "Feeds saṅkhārā (next plate)."**

Doctrinal Core — Not-knowing of truths/conditionality; vaṭṭa lens

- **Definition (class language): *Avijjā* = not-knowing the truths and conditional law (rise-and-fall; cause ≠ effect).**

- **Forward link (Pāli): *Avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ* — ignorance conditions formations, formations condition consciousness.**

- **Where it "lives": ① Past Cause (time band), labeled at the rim; cause-band under Samudaya-sacca (truths reading).**

- **Vaṭṭa lens: Classified in kilesa-vaṭṭa (round of defilements). From this root, kamma-vaṭṭa (*saṅkhārā*) is stirred, which later shows vipāka-vaṭṭa (results) in ②/④.**

- **Teacher cue (one line): Keep phrasing impersonal—"When ignorance stands, formations are built"—no "I/me/mine."**

Practice Section — "Missed-truth diary" (1–2 lines/day)

- **Aim: build literacy for *avijjā* by catching small moments where a truth/conditionality wasn't seen.**

- **How (≤2 minutes/day):**
    - **Recall one tiny event (e.g., phone ping, itch, headline).**
    - **Write one or two lines using this template (keep it impersonal):**
        - **Door/Trigger: _____ • Missed truth: _____ (e.g., impermanence / "result ≠ cause")**
        - **Next Doing: _____ (first intending that stirred) • Segment: ① Past Cause → ② Present Effect (if relevant)**
        - **Pāli cue (optional): *avijjā paccayā saṅkhārā***
- **Examples (model brevity):**
    - **"Door: ear • Missed truth: just-sound • Next doing: turn-to-check."**
    - **"Door: eye • Missed truth: rise-and-fall • Next doing: keep-scrolling."**

Assessment Pack — (same)

A. True/False (8)

1. ***Avijjā*** **“lives” in ① Past Cause.**

2. ***Avijjā*** **belongs to the vipāka round.**

3. **“*Avijjā paccayā saṅkhārā*” is the first forward pair.**

4. **Present Effect is where we try to fix results in this volume.**

5. **Labels for links sit outside the rim.**

6. **The diary records interventions to stop events.**

7. ***Avijjā*** **conditions doing (*saṅkhārā*).**

8. **The diary should be written impersonally.**

B. Fill-in (8)

1. ***Avijjā paccayā* _____.**

2. **Round for *avijjā*: _____-vaṭṭa.**

3. **Segment for *avijjā*: ① _____ Cause.**

4. **Missed-truth diary: write – lines each day.**

5. **First doing that follows not-knowing is called _____.**

6. **Truth band over ① is _____-sacca.**

7. **First effect link after *saṅkhārā* is _____.**

8. **Place link labels _____ the rim.**

C. Matching (8)

Match term → description:

- ***Avijjā*** **•** ***Saṅkhārā*** **• ① Past Cause • Kilesa-vaṭṭa • "Missed-truth" • "Next Doing" • Samudaya band • Present Effect**

  → (not-knowing) / (intent/constructing) / (root segment) / (defilement round) / (what wasn't seen) / (first intention stirred) / (cause overlay) / (result band)

D. Label-the-Diagram (1)

On a clean wheel, mark ① Past Cause and write "*Avijjā*" outside that wedge.

E. Short Answer (2) ***(2–3 lines each)***

1. **Why is *avijjā* taught as the launch of the stream?**

2. **How does the diary help you see "cause ≠ effect"?**

F. Scenario Case (1)

A banner flashes on screen. **In two lines, note the missed truth and the next doing that appeared. (No self-story; impersonal phrasing.)**

G. Micro-Log (1)

Write today's diary entry (≤2 lines) using the template.

H. Quick Quiz (5)

1. **Which quadrant holds *avijjā*? 2) Which round? 3) First pair of the Pāli chain? 4) Which band overlays ①? 5) Where do labels go?**

I. Reflection Ticket (1)

Finish: "Noticing what I didn't know helped me see _____ starting."

Takeaway Box — "When truth is unseen, turning begins."

Ch. 5 — Link 2: *Saṅkhārā* (Formations) — Basic Introduction

Orientation — how ignorance stirs doing (kāya, vacī, citta)

- **Launch of the stream. In the forward order, the Buddha's line used throughout our sources is:**

  ***"Avijjāpaccayā saṅkhārā; saṅkhārapaccayā viññāṇaṃ."* — "With ignorance as condition, formations [arise]; with formations as condition, consciousness [arises]."**

  In Mogok pedagogy, this means: when not-knowing stands, doing starts; that doing fashions the

knowing that appears next.

- **Classroom reading. We speak in condition language (no owner): "depending on ignorance, constructing happens; depending on constructing, knowing appears." This keeps the process impersonal and lawful.**

Threefold formations — bodily, verbal, mental (as kamma-vaṭṭa stirrings)

- **Plain classroom definition. *Saṅkhārā* = volitional formations—intentional activities that build momentum ("the builders").**

  (Teacher note: **the sources also list puññābhisaṅkhāra / āpuññābhisaṅkhāra / āneñjābhisaṅkhāra—wholesome, unwholesome, imperturbable—use sparingly in beginner class.))**

- **Three doors of formation (kept concrete for beginners):**

  - **Kāya-saṅkhāra (bodily): micro-intentions that move the body (e.g., the shoulder starts to turn toward a notification). Our wheel explicitly lists kāya under *saṅkhāra* in the Past-Cause band.**

  - **Vacī-saṅkhāra (verbal): forming words—out loud or in inner speech (e.g., drafting a reply in the head). The diagram notes vacī under the same segment.**

  - **Citta-saṅkhāra (mental): subtle intending/choosing (e.g., the plan "I'll just check quickly"). Also shown under *saṅkhāra* in the Past-Cause band.**

- **Round (vaṭṭa) identity. *Saṅkhārā* belong to the kamma-vaṭṭa (round of action): they are the doing/constructing that later ripens as results.**

Placement & the bridge to Link 3 (C1)

- **Where it lives on the wheel. *Saṅkhārā* sit with *avijjā* in Segment ① Past Cause (labels outside the rim).**

- **C1 = the handoff. The C1 connection (a short dashed chord) shows saṅkhārā → viññāṇa as the past→present effect handoff: prior formations support the present stream of knowing to arise with a given flavor. We explain C1 but do no work here; later practice targets C2.**

- **Visual simile (optional teacher note). In the Mogok teaching aid, *saṅkhārā* are also used as "pillars/supports" at the quadrant boundaries—reinforcing their role as the builders that structure the**

cycle.

Mini-drill — catch an "intending" just as it forms (no fixing)

Aim (≤3 minutes): feel what *saṅkhārā* are by noticing the first instant of intention through the three doors.

1. **Pick one door for a single lap (ear or eye or mind). Keep posture easy.**
2. **Wait for a small trigger. Examples: phone glow (eye), ping (ear), idea to check something (mind).**
3. **Catch the first micro-move.**
    - **If the shoulder/hand begins to turn/reach: whisper once "kāya-intending."**
    - **If words start forming (out loud or inside): whisper once "vacī-intending."**
    - **If a plan/urge pops: whisper once "citta-intending."**
      (One label only; do not continue narrating.)

4. **Stop there—no fixing. Just know that an intention formed. Let the episode play out normally.**

5. **Close with the pair (soft): *"Avijjā-paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ."* (impersonal tone)**

Teacher cue: If a learner jumps to "I shouldn't…", remind them: "This volume is anuloma literacy. We see C1's handoff; we don't try to cut anything here."

Quick recap tags for journals:
"Door: __ ; first intending: kāya / vacī / citta ; segment: ① Past Cause → C1 → ② Present Effect (viññāṇa)."

Diagram Hook — Plate V1.9 Saṅkhārā Pillar + C1 flag

- **Purpose: isolate Link 2 — Saṅkhārā as the builder in ① Past Cause and show its handoff to Link 3 — Viññāṇa via C1.**

- **Layout (clean, one overlay only):**

    - **Shade Quadrant ① Past Cause lightly.**

- **Draw a single pillar within ① labeled SAṄKHĀRĀ (label sits outside the rim).**
- **Add a small C1 flag: a short dashed chord from the Saṅkhārā wedge (①) to the Viññāṇa wedge in ② Present Effect. Place the tiny tag "C1: past→present effect" beside the chord (outside text).**
- **Keep C2/C3 lanes OFF on this plate; no truths/rounds overlays.**
- **Optional faint hub ring for context; do not highlight other links.**
- **Caption strip (small): *Avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ.***

Doctrinal Core — Kamma-vaṭṭa; prepares the C1 bridge

- **What "formations" means here: *Saṅkhārā* are volitional constructions that build momentum. They are the doing that follows *avijjā* and prepares what will be known next.**
- **Threefold doing (for beginners):**

  - **Kāya-saṅkhāra (bodily): the micro-move to turn, reach, click.**

  - **Vacī-saṅkhāra (verbal): words forming—out loud or as inner speech.**

  - **Citta-saṅkhāra (mental): a subtle choosing/urge/plan beginning ("I'll just check").**

- **Round identity: *Saṅkhārā* sit in kamma-vaṭṭa (the action round). They are the builders that set up vipāka (results) to show up in ② Present Effect.**

- **Time & placement: Segment ① Past Cause (outside label).**

- **Role with C1: C1 marks the handoff from built-up saṅkhārā to arising viññāṇa (the present effect). C1 is read as a bridge (no "cutting" work here in this volume).**

- **Pāli anchor: *"Avijjā paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ."***

Practice Section — Catch a fresh "intend" (label once, no fixing)

Aim (≤3 minutes): feel *saṅkhārā* directly by noticing the first instant of intending.

1. **Pick one door (ear, eye, or mind). Relax posture.**
2. **Wait for a tiny trigger. Examples: phone glow (eye), ping (ear), idea ("check mail") (mind).**
3. **Catch the earliest twitch of doing and label once:**
    - **If the body starts to move: whisper "kāya-intending."**
    - **If words begin (out loud or inside): "vacī-intending."**
    - **If a plan/urge appears: "citta-intending."**
4. **Stop there—no fixing. Let the scene unfold naturally. We are building literacy, not control.**
5. **Close (one breath): softly recite the pair: *"Avijjā-paccayā saṅkhārā; saṅkhāra-paccayā viññāṇaṃ."***

Micro-log (one line): "Door: ___ • first intending: kāya / vacī / citta • segment: ① → C1 → ②."

Assessment Pack — Saṅkhārā (Link 2)

A. True/False (8)

1. ***Saṅkhārā* "live" in ① Past Cause.**

2. ***Saṅkhārā* belong to vipāka-vaṭṭa.**

3. **C1 marks the handoff saṅkhārā → viññāṇa.**

4. **In this volume, we try to cut at C1.**

5. **Labels for links sit outside the rim.**

6. ***Kāya / vacī / citta* are three doors of *saṅkhāra*.**

7. ***Saṅkhārā* prepare what will be known next.**

8. **Present Effect (3–7) is an effect band; we read it, not fix it.**

B. Fill-in (8)

1. ***Avijjā paccayā* _____.**
2. **_____-vaṭṭa is the round for *saṅkhārā*.**
3. **Segment for *saṅkhārā*: ① _____ Cause.**
4. **C1 connects _____ → viññāṇa.**
5. **Three doors: kāya / _____ / _____.**
6. **Pāli pair to close the drill: *Avijjā-paccayā* _____*; saṅkhāra-paccayā* _____.**
7. **On plates, use one _____ at a time.**

8. **Truth band over ①: _____-sacca.**

C. Matching (10)

Match each term → description.

1. ***Kāya-saṅkhāra* → ( ) body micro-move to act**
2. ***Vacī-saṅkhāra* → ( ) words forming (outer/inner)**
3. ***Citta-saṅkhāra* → ( ) subtle urge/plan/choice**
4. **C1 → ( ) past→present effect bridge**
5. **① → ( ) Past Cause**
6. **② → ( ) Present Effect**
7. **Kamma-vaṭṭa → ( ) round of doing/constructing**

8. ***Viññāṇa*** **→ ( ) lands as present effect after C1**

9. **Labels → ( ) placed outside the rim**

10. **“No fixing” → ( ) literacy, not control**

D. Label-the-Diagram (1)

On Plate V1.9, place SAṄKHĀRĀ in ① Past Cause and mark the C1 chord to viññāṇa in ②.

E. Short Answer (2) ***(3–4 lines each)***

1. **Explain why *saṅkhārā* are taught as builders and how that relates to kamma-vaṭṭa.**

2. **Why is C1 called a “dead” bridge in this volume? What does that imply for practice?**

F. Scenario Case (1)

A lock-screen lights up in a dark room. **Identify the first intending you catch (kāya/vacī/citta) and show how this sits ① → C1 → ② without self-story.**

G. Micro-Log (1)

"One line: Door: ___ • first intending: kāya / vacī / citta • path: ① → C1 → ②."

H. Quick Quiz (5)

1. **Round for *saṅkhārā*?**

2. **Segment number for *saṅkhārā*?**

3. **What does C1 connect?**

4. **Name any one of the three *saṅkhāra* doors.**

5. **Where do link labels go on the plate?**

I. Reflection Ticket (1)

"Catching the very first intend changed how I _____ in the next moment."

Takeaway Box — "Intending is building."

Ch. 6 — Connection C1 & Link 3 Primer: *Viññāṇa* (Consciousness)

Orientation — Past → Present effect handoff ("dead" bridge)

- **What C1 is: the junction where past formations (*saṅkhārā*) hand off to present consciousness (*viññāṇa*)—a cross-segment bridge explicitly drawn on the Mogok wheel. It is taught as the "dead" connection (already seeded; now ripening).**

- **Why "effect": the wheel's Present-Effect band (②) holds links 3–7; *viññāṇa* sits here as vipāka (result). Reading C1 correctly prevents "fighting fruit" and keeps our work away from results in this volume.**

- **Pāli anchor (call-and-response strip): *saṅkhāra-paccayā viññāṇaṃ* — "with formations as condition, consciousness [arises]." (SN 12.1–12.2, cited throughout our materials)**

C1 (saṅkhārā → viññāṇa) as the past → present effect bridge

- **Geometry on the wheel: Link 1 (our first bridge) is drawn at ≈3 o'clock, explicitly connecting Saṅkhāra (~2:30) in ① to Viññāṇa (~4:30) in ②. Label it outside the rim.**

- **Status for practice: Treat C1 as informational in Vol. 1 (a "read-only" junction). We observe that prior constructing now bears fruit as knowing; we do not try to modify the result-band here.**

- **Gloss ("dead"): "Dead" = already-done causes expressing as present consciousness. Meeting this as result helps dissolve pride/blame around what appears; correction comes from wise reception now and ethical shaping forward.**

Placement — C1 lane; Link 3 lands in ② Present Effect

- **C1 lane: draw the bridge across the period boundary (Past → Present) to mark the handoff; it is one of the wheel's three canonical links.**

- **Link 3 (*viññāṇa*) placement: put *viññāṇa* firmly in ② Present Effect (the result band), label outside; in the vaṭṭa overlay it belongs to Vipāka-vaṭṭa.**

- **Period literacy check: "Past Causes (1–2) → Present Effects (3–7) → Present Causes (8–10) → Future Effects (11–12)." Use this sentence aloud as you point from C1 into ②.**

Preview diagram (details of Link 3 come in Vol. 2)

Plate V1.10 — C1 Lane (minimal):

- **Clean wheel; one overlay only.**
- **Shade ① Past Cause and ② Present Effect lightly to show the period shift.**
- **Draw a short dashed chord from the Saṅkhāra wedge (①) to the Viññāṇa wedge (②). Tiny tag outside: "C1 — past→present effect (dead)".**
- **Add the Pāli caption strip under the chord: *saṅkhāra-paccayā viññāṇaṃ*. (No other overlays; keep C2/C3 off.)**

Plate V1.11 — Viññāṇa lands in ② (placement preview):

- **Keep labels outside. Place VIÑÑĀṆA around ~3:15–3:30 within ② Present Effect; keep hub clean. Note (small): "Vipāka-vaṭṭa (result)".**

Narration line for teachers (one breath):

"Past building (*saṅkhārā*) crosses C1 and shows as present knowing (*viññāṇa*)—this is result; we read it, we don't wrestle it."

Diagram Hook — Plate V1.10 C1 Lane; V1.11 Viññāṇa placement in Present Effect

- **Plate V1.10 — C1 Lane (past→present effect).**
  Clean wheel; show only ① Past Cause and ② Present Effect with a light tint. Draw a short dashed chord from the *Saṅkhārā* wedge in ① to the *Viññāṇa* wedge in ②. Tag the chord "C1 — past→present effect (dead bridge)". Keep labels outside; keep C2/C3 off; no truths/rounds overlays on this plate. Caption strip (small): *saṅkhāra-paccayā viññāṇaṃ*.

- **Plate V1.11 — Viññāṇa placement in Present Effect.**
  Same clean wheel; place VIÑÑĀṆA clearly in ② Present Effect (labels outside). Add a tiny note under the label: "Result band • Vipāka-vaṭṭa." No other overlays; hub chips faint only for orientation.

Doctrinal Core — Why C1 is a bridge, not a practice cut; preview of Link 3

- **What C1 is: the handoff from built causes (*saṅkhārā* in ①) to present result (*viññāṇa* in ②). It's called a "dead" bridge because the causal work on this span is already done; what appears now is vipāka**

(fruit/result).

- **Not a practice cut (in Vol. 1): since ② Present Effect is the Dukkha (result) band, we read it accurately; we don't try to alter results. Classroom language: "This is what ripens, not where we intervene." (Intervention talk begins later at C2.)**

- **Why this matters: understanding C1 prevents two early errors—(1) blaming oneself for an appearing state of knowing; (2) trying to "fix" the result-band. Instead, we cultivate clean reception and prepare to guard new causes in ③.**

- **Preview of Link 3 — *Viññāṇa* (details in Vol. 2):**

    - **Status: ② Present Effect, read as impersonal arising/ceasing dependent on formations.**

    - **Lenses you'll use later: khandha / āyatana / dhātu groupings to avoid self-view.**

    - **Pedagogical point now: simply place *viññāṇa* in ②, know it as result, and see that it arrived via C1 from prior constructing.**

Practice Section — One-breath pair recitation (1→2→3)

Aim (≤1 minute): imprint the C1 handoff with a single calm breath.

1. **Posture & pointer: look at Plates V1.10–V1.11. Place a finger at Avijjā (do not recite it yet), then to Saṅkhārā.**

2. **In-breath (first half-pair): softly recite: *Avijjā paccayā saṅkhārā.***

3. **Out-breath (second half-pair): slide the finger along the C1 dashed chord to Viññāṇa and recite: *Saṅkhāra-paccayā viññāṇaṃ.***

4. **Pause (one count): rest the finger on Viññāṇa in ② and say (quietly): "Result band — read only."**

5. **Stop there. No storyline, no fixing. Repeat once if helpful, keeping labels outside and attention impersonal.**

Assessment Pack — C1 & Link 3 Primer (Viññāṇa)

A. True/False (8)

1. **C1 is the bridge from *saṅkhārā* (①) to *viññāṇa* (②).**

2. **C1 is a "live" hinge where we intervene in this volume.**

3. ***Viññāṇa* "lives" in ② Present Effect.**

4. **Present-Effect (②) is read as result, not fixed.**

5. **The Present is split into Effect (②) and Cause (③) in Mogok pedagogy.**

6. **Labels for links belong outside the rim.**

7. ***Viññāṇa* is classed under Vipāka-vaṭṭa (result round).**

8. **C2 (not C1) is introduced later as the living hinge.**

B. Fill-in (8)

1. ***Saṅkhāra-paccayā* _____.**

2. **C1 connects _____ → _____.**

3. **Link 3 (*viññāṇa*) lands in Segment _____.**

4. **The Present split is _____ / _____.**

5. **Round for *viññāṇa*: _____-vaṭṭa.**

6. **In this volume C1 is treated as a _____ bridge.**

7. **First pair in the strip: *Avijjā paccayā* _____.**

8. **Plate rule: labels _____ the rim; use one _____ at a time.**

C. Matching (10) — match item → description

A. C1 → ( ) past→present effect handoff

B. *Viññāṇa* → ( ) Link 3; Present-Effect result

C. ② → ( ) Dukkha band / results to be read

D. ③ → ( ) new causes forming now

E. Vipāka-vaṭṭa → ( ) result round

F. C2 → ( ) vedanā→taṇhā live hinge (later)

G. *Saṅkhārā* → ( ) Link 2; builders in Past-Cause

H. Samudaya-sacca → ( ) overlays cause bands (① & ③)

I. Dukkha-sacca → ( ) overlays effect bands (② & ④)

J. Labels outside → ( ) readability rule on all plates

D. Label-the-Diagram (1)

On Plate V1.10, draw/mark the dashed C1 chord from *saṅkhārā* (①) to *viññāṇa* (②) and write "dead bridge — read only."

On Plate V1.11, circle VIÑÑĀṆA in ② and add "Vipāka-vaṭṭa" beneath.

E. Short Answer (2) *(3–4 lines each)*

1. **Why is C1 called a "dead" bridge? Explain how this changes your approach to what appears as *viññāṇa*.**

2. **How does recognizing ② as result and ③ as cause prevent the mistake of trying to fix effects?**

F. Scenario Case (1)

A thought pops: "Check messages." **In 3–4 lines, map ① → C1 → ②: name the prior saṅkhāra flavor, the C1 handoff, and how *viññāṇa* is read as result (no fixing). End by stating which segment you're in when knowing appears.**

G. Micro-Log (1)

"One line: I traced 1→2→3 on ____; C1 felt like a past→present handoff, so I just read *viññāṇa* in ②."

H. Quick Quiz (5)

1. **What two links does C1 join?**

2. **Segment number for *viññāṇa*?**

3. **Round for *viññāṇa*?**

4. **Which connection is the live hinge introduced later?**

5. **State the one-breath recitation for 1→2→3.**

I. Reflection Ticket (1)

"Seeing C1 as a handoff changed how I related to what was known by _____."

Takeaway Box — "C1 shows the handoff; don't 'work' it."

Ch. 7 — Practice Pack I (Anuloma Basics)

Orientation — beginner loop: door → contact → feeling (name once)

- **Goal: build result-band literacy by noticing how an experience begins at a door, meets an object (contact), and shows a tone (feeling).**

- **Rule of one: name only the door and the tone once, then rest. No story, no fixing, no "I/me."**

One-breath recitation (pair-by-pair)

Use one calm breath to imprint the forward start of the stream.

1. **In-breath: softly—*Avijjā paccayā saṅkhārā.***

2. **Out-breath: slide to knowing—*Saṅkhāra-paccayā viññāṇaṃ.***

3. **Pause (1 count): "Result band—read only."**
   (Repeat once. Keep the voice neutral and impersonal.)

Door → contact → feeling "lite" (name only the door & tone once)

A. 7-minute sit (eyes gently open or closed)

1. **Pick a door and stick with it for 2–3 minutes at a time: eye / ear / body / mind.**

2. **When something appears, register the meet (don't name "contact" aloud).**

3. **Name once:**

   - **Door: "seeing…" / "hearing…" / "touching…" / "thinking…"**

- **Tone (one word): “pleasant / painful / neutral.”**

4. **Rest in knowing for a few breaths. No second label unless a clearly new event appears.**

5. **Rotate doors after 2–3 minutes.**

Examples (whisper-level):

- **“hearing—pleasant.” (then quiet)**

- **“seeing—neutral.” (then quiet)**

Common slips & fixes:

- **Over-labeling: If labels cascade, return to silence after the one tone word.**

- **Story-making (“because…”): Replace with a single tone word, then rest.**

- **Ownership (“I feel…”): Switch to impersonal phrasing: “feeling—pleasant.”**

B. 5-minute walk (very slow)

1. **Walk naturally.**

2. **When a door pops (sound, sight, body pressure, thought), name door once → name tone once → rest.**

3. **Keep gaze soft; avoid scanning for targets.**

Teacher/coach script (30 seconds)

“Find a door. When the meet is clear, say the door once and the tone once—then let it be. We are learning the result band; we do not intervene. One event, one tone, then rest.”

Micro-labs for daily life (30–60 seconds each)

- **Inbox: open mailbox → “seeing—neutral.”**

- **Traffic/queue: brake lights → "seeing—unpleasant."**

- **Notification ping: "hearing—pleasant."**
  Stop after the tone word; breathe once; move on.

Troubleshooting

- **Nothing to note? Widen the window: include body door (pressure, warmth) or mind door (a headline-thought).**

- **Tone unclear? Default to "neutral."**

- **Agitation rises? Shorten the practice: 3–4 events only, then pause.**

Reflection card — "Where did I see 1→2 today?"

- **Prompt (evening, ≤1 min):**
  "Door: _____ → I saw the first intending begin as _____ (kāya/vacī/citta)."
  (Optional second line) **"The next moment of knowing felt (pleasant/painful/neutral), and I left it alone."**

Tick boxes (today):

[ ] one-breath recitation [ ] sit (7 min) [ ] walk (5 min) [ ] 1 daily micro-lab

Diagram Hook — Plate V1.12 Present-Effect Arc (links 3–7 on the rim)

- **Purpose: isolate the Present-Effect band (②) to train "read-only" seeing.**

- **Layout (one overlay only): Lightly tint Segment ② and render just its five wedges on the rim with labels outside: 3 Viññāṇa → 4 Nāma-rūpa → 5 Saḷāyatana → 6 Phassa → 7 Vedanā.**

- **Connections: show C1 and C2 as faint lane stubs at the arc's left/right edges only (no full chords here). Tiny tags: "C1 handoff in" (left), "C2 preview out" (right).**

- **Caption strip (small): "② Present-Effect = result band (Vipāka-vaṭṭa). Read, don't modify."**

- **Keep off this plate: truths overlay, rounds overlay, other segments.**

Doctrinal Core — Result-band literacy builds safety for later chapters

- **What ② shows: the results now appearing—"knowing → mind-and-body → six doors → meeting → tone."**

- **Why start here: cleanly reading effects prevents the beginner errors of (i) trying to fix outcomes and (ii) making a self-story out of them.**

- **Safety payoff: when ② is reliable, learners can later recognize the live hinge (C2: vedanā→taṇhā) without panic or control strategies.**

- **Classroom language: "Experience begins at a door, meets an object (contact), and shows a tone (feeling). Name it once; let it be."**

Practice Section — 7-min sit + 5-min walk (door-naming)

A. 7-minute sit (eyes soft)

1. **Choose one door for ~2–3 minutes at a time: eye / ear / body / mind.**

2. **When an event arises, quietly recognize the meet (don’t say “contact”).**

3. **Name once:**

    - **Door: “seeing / hearing / touching / thinking,” then**

    - **Tone: “pleasant / painful / neutral.”**

4. **Rest for a few breaths. Only label again when a new event is obvious.**

5. **Rotate doors after 2–3 minutes; complete ~7 minutes total.**

B. 5-minute walk (very slow)

1. **Walk naturally. Let doors present themselves (sight, sound, body pressure, thought).**

2. **For each clear event: door once → tone once → rest.**

3. **Keep attention impersonal; avoid scanning for targets.**

Troubleshooting

- **No tone clear? Use “neutral.”**
- **Over-labeling? Return to silence right after the one tone word.**
- **Story starts (“because…”) Replace with a single tone word; stop.**

Micro-log (one line): “Door: ____ • tone: pleasant / painful / neutral • note: read-only (②).”

Assessment Pack — Practice Pack I (Anuloma Basics)

A. True/False (8)

1. **Present-Effect (②) is a result band to be read, not fixed.**
2. **Links 3–7 live in ②.**

3. **In this practice, you name the door and tone exactly once.**

4. **C1 is the live hinge where we intervene in this volume.**

5. **“Neutral” counts as a legitimate tone.**

6. **Over-labeling is corrected by returning to silence after one tone word.**

7. **Labels for links belong outside the rim on all plates.**

8. **“Story-making” is avoided; we use impersonal phrasing.**

B. Fill-in (8)

1. **Door → _____ → _____.**

2. **Links 3–7 live in Segment _____ (number).**

3. **The instruction says: “Name only the _____ and the _____ once.”**

4. **Tone set: pleasant / painful / _____.**

5. **The one-breath pair for 1→2 is: *Avijjā paccayā* _____; *saṅkhāra-paccayā* _____.**

6. **The Present split is: Present-Effect (②) and Present-_____(③).**

7. **After naming the tone, you _____ for a few breaths.**

8. **The connection leaving ② toward causes is _____ (name only).**

C. Matching (10)

Match each item → description.

1. **Door → ( ) eye/ear/body/mind entry point**

2. **Contact → ( ) the meet of door + object + consciousness**

3. **Feeling (vedanā) → ( ) pleasant / painful / neutral tone**

4. **② Present-Effect → ( ) result band; read-only**

5. **C1 → ( ) past→present effect handoff**

6. **C2 → ( ) vedanā→taṇhā live hinge (later volumes)**

7. **Read-only → ( ) observe accurately; do not modify**

8. **Over-labeling fix → ( ) say tone once, then be silent**

9. **Micro-lab → ( ) 30–60 s everyday drill (inbox/traffic/talk)**

10. **Labels outside → ( ) plate readability rule**

D. Label-the-Diagram (1)

On Plate V1.12, shade ② Present-Effect, write the five rim labels (3–7) outside the arc, and mark "read-only."

E. Short Answer (2) ***(3–4 lines each)***

1. **Why do we name the tone once and then rest? Explain how this supports result-band literacy.**

2. **How does reliably reading ② make later work at C2 safer?**

F. Scenario Case (1)

A notification ping occurs while you're working. **In 2–3 lines: name the door and tone once, state that you are in ② Present-Effect (read-only), and stop there.**

G. Micro-Log (1)

One line tonight: "Door: _____ • tone: pleasant / painful / neutral • note: read-only (②)."

H. Quick Quiz (5)

1. **List the five links in ② (numbers or names).**

2. **Which connection exits ② toward causes?**

3. **What does "read-only" mean here?**

4. **Where do link labels go on plates?**

5. **Recite the one-breath pair for 1→2→3.**

I. Reflection Ticket (1)

Finish: "Finding the door, watching the meet, and noting the tone changed how I _____ during today's _____."

Takeaway Box — "Find the door; watch the meet; note the tone."

Glossary (Chs. 1–7 core terms)

Wheel anatomy

- **Hub (two roots). In the Mogok layout, the hub is avijjā (ignorance). Some teaching notes also speak of "two roots" for the arising side as avijjā + taṇhā (ignorance + craving), while for cessation they highlight vijjā + alobha (knowledge + non-greed).**

- **Rim (12 links, arranged as wedges around the hub). The wheel sets the twelve factors (nidāna) on the rim; arrows show arising (anuloma) and cessation (paṭiloma).**

- **Four segments (time/causal layers). Quadrants show: ① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect; each has its own "continuum" band in the diagram.**
- **Three connections (internal sandhi). C1 saṅkhāra ↔ viññāṇa; C2 vedanā ↔ taṇhā (primary practice cut); C3 bhava ↔ jāti.**

- **Axis (āsavas). The axle that "drives the spin"; break the axle + remove the hub → the rim falls (cessation).**

Conditional frames used constantly

- **Paṭicca-samuppāda (Dependent Origination). "With this as condition, that comes to be; with the cessation of this, that ceases." The wheel makes this grammar visible and trainable at the feeling → craving hinge.**
- **Two truths overlay. ①+③ (Past Cause + Present Cause) are Samudaya-sacca (origin, to be abandoned); ②+④ (Present Effect + Future Effect) are Dukkha-sacca (suffering, to be fully understood). The inner ring in our figures encodes this mapping.**
- **Three vaṭṭa (rounds). Kilesa-vaṭṭa: avijjā, taṇhā, upādāna; Kamma-vaṭṭa: saṅkhāra, bhava; Vipāka-vaṭṭa: viññāṇa→vedanā and jāti→jarāmaraṇa.**
- **Present arc. The practice focus: saḷāyatana → phassa → vedanā (guard feeling before craving forms).**
- **Anuloma / Paṭiloma. Reading forward shows origination; reading backward shows cessation; both sets of arrows are part of the Mogok wheel grammar.**

Twelve links (nidāna) — short, wheel-specific glosses

(EBT anchors appear where our sources cite them.)

1. **Avijjā (ignorance). Not knowing the Four Noble Truths; root of the cycle. *Pāli*: "Avijjāpaccayā saṅkhārā …" (SN 12.1).**

2. **Saṅkhārā (formations). Intention-driven fabrications planting kamma; Link 2 in ① Past Cause; three classes are given for teacher notes (puññābhisaṅkhāra/āpuññābhisaṅkhāra/āneñjābhisaṅkhāra).**
3. **Viññāṇa (consciousness). Object-knowing conditioned by formations; begins ② Present Effect stream.【turn18file13†Mogok Sayadaw's Cycle Diagram of the Law of Dependent Origination.pdf†L43-L46】**

4. **Nāma-rūpa (mentality-materiality). Feeling, perception, intention, contact, attention with the body.**
5. **Saḷāyatana (six sense bases). Eye, ear, nose, tongue, body, mind.**
6. **Phassa (contact). Meeting of base, object, and matching consciousness.**
7. **Vedanā (feeling/feeling-tone). Pleasant, painful, neutral; the live junction for practice (C2).**
8. **Taṇhā (craving). Reaching, resisting, numbing; three kinds: kāma-, bhava-, vibhava-taṇhā; *EBT cited*: "With feeling as condition, craving arises" (SN 12.2).**
9. **Upādāna (clinging). Conditioned by taṇhā; conditions bhava; sits in ③ Present Cause.**
10. **Bhava (becoming). "Gearing" under present cause; two kinds are distinguished in teacher notes (kamma-bhava vs upapatti-bhava); C3 leads bhava → jāti.**
11. **Jāti (birth). Opening of a new aggregate-cluster; begins ④ Future Effect.**
12. **Jarā-maraṇa (aging-and-death). Dukkha-aspects of those aggregates as they decay and break up.**

Practice-critical terms (used throughout Chs. 1–7)

- **C1 / C2 / C3 (bridges). See Three connections above; C2 (vedanā ↔ taṇhā) is trained as the primary cut in Mogok pedagogy.**

- **Satipaṭṭhāna (four establishments). Especially vedanānupassanā (mindfulness of feeling) and cittānupassanā (mindfulness of mind) to guard the C2 hinge.**
- **Kilesa (defilements). Target of abandonment; mapped in kilesa-vaṭṭa on the wheel.**
- **Pañcakkhandhā (five aggregates). Rūpa, vedanā, saññā, saṅkhārā, viññāṇa—seen as anicca-dukkha-anattā to weaken craving.**
- **Saḷāyatanāni / Dhātuyo (twelve bases / eighteen elements). Everyday frames that show door → contact → feeling, the feed line into C2.**

Notes on usage & scope

- **Where we quote *Pāli* (e.g., avijjāpaccayā saṅkhārā, vedanā paccayā taṇhā, bhava paccayā jāti), the phrases are those our uploaded sources themselves cite and use as anchors (SN 12.1–12.2; see above). If a finer doctrinal nuance is not in Primary References Teaching Text Book by Mogok / U Hla Myint / U Than Daing, we leave it out by design.**

- **Minor divergence in “two roots” terminology exists across our internal files (avijjā+taṇhā vs. ignorance+knowledge). We keep both in view as arising vs. cessation lenses, consistent with the wheel’s dual-arrow grammar.**

Plate key — Wheel · Segments · C1 (overview)

Wheel (what the plate shows)

- **Form: A circular rim with 12 equal wedges (nidāna) arranged clockwise; arrows show arising (anuloma) and cessation (paṭiloma).**

- **Hub & axle: The inner circle (“container”) carries Avijjā–Taṇhā; the axis is the āsavas (driving fermentations). The outer circle is the binding chain (jarā-maraṇa).**

- **Pillars & connectors: Four pillars quarter the wheel; double-headed arrows mark the three inter-quadrant connections (C1–C3).**

- **Arrows set: (i) 12 rim arrows (paccayā), (ii) 3 dashed, double-headed connections (C1–C3), (iii) 2 curved paths (outer cycle; outward/downward exit).**

- **Overlays (used one at a time): rings/bands for rounds (vaṭṭa), periods (kāla), and where used two truths; result wedges muted, cause wedges vivid; hinge at vedanā→taṇhā accented.**

- **(Design notes from the teaching aid): Pillars at 0°/90°/180°/270°; cyclic path and exit path explicitly drawn; three links are shown as period-spanning chords.**
  – Optional color keys in the aid: cyclic path (#E53935); liberation path (#FFFFFF); āsavas axis (#1976D2); "three links" in the same axis color.

Segments (four layers/quadrants)

Read clockwise, each quadrant labeled outside the rim:

1. **Past Cause — avijjā, saṅkhārā.**

2. **Present Effect — viññāṇa, nāma-rūpa, saḷāyatana, phassa, vedanā.**

3. **Present Cause — taṇhā, upādāna, bhava.**

4. **Future Effect — jāti, jarā-maraṇa.**

The pillars create these four Cause/Effect sections; "Cause = paṭicca," "Effect = samuppāda."

Time ring (outer guide): Past = ①; Present (duplicated as effect and cause) = ②–③; Future = ④. Curved arrows show cycle/exit.

C1 overview (the first connection)

- **Label on plate: C1 (dead) — saṅkhāra ↔ viññāṇa. Drawn as a dashed, double-headed short chord linking wedge 2 → 3; title outside the rim.**

- **Position/function: Bridges ① Past Cause → ② Present Effect; "completed past kamma to rebirth."**

- **Doctrinal anchor (Pāli): "Saṅkhārapaccayā viññāṇa." (With formations as condition, consciousness.) Use this as the caption line.**

- **One-line gloss for legend: “Yesterday’s volitions seed today’s first knowing.” (Mogok classroom phrasing: *past volition* → *present consciousness*.)**

Short Quiz Bank — Wheel Literacy (Segments 1–2–3)

A) True / False (mark T or F)

1. **Segment 1 contains *avijjā* and *saṅkhārā*.**
2. **Segment 2 is labeled Samuppāda (Effect).**
3. **Segment 3 contains *viññāṇa … vedanā*.**
4. **C1 bridges Segment 1 → Segment 2 (*saṅkhāra* → *viññāṇa*).**
5. **The Present period spans both Segment 2 and Segment 3.**

B) Multiple choice (choose one)

6. **The five links in Segment 2 are:**

   A. viññāṇa, nāma-rūpa, saḷāyatana, phassa, vedanā

   B. taṇhā, upādāna, (kamma-)bhava, jāti, jarā-maraṇa

   C. avijjā, saṅkhārā, viññāṇa, nāma-rūpa, saḷāyatana

7. **Segment 3 (Present Cause) sits roughly at which clock span?**

   A. 12→3 B. 3→6 C. 6→9 D. 9→12

8. **Which truth overlays Segments 1 & 3?**

   A. Samudaya-sacca (Origin) B. Dukkha-sacca (Suffering) C. Both

C) Matching (write the letter)

9. **Match the segment # to its label:**

   (1) ___ Past Cause (2) ___ Present Effect (3) ___ Present Cause

   A. Segment 2 B. Segment 1 C. Segment 3

D) Short fill-ins

10. Fill in the C1 connection: saṅkhārā → _____.

11. Fill in the five links of Segment 2 (in order): viññāṇa → _____ → _____ → _____ → _____.

12. Fill in the three links of Segment 3 (in order): _____ → _____ → _____.

Answer Key (with sources)

1) T. Segment 1 (Past Causal) = *avijjā, saṅkhārā*.

2) T. Segment 2 is Present Resultant and labeled Samuppāda (Effect).

3) F. Those five (viññāṇa … vedanā) belong to Segment 2; Segment 3 is *taṇhā, upādāna, (kamma-)bhava*.

4) T. C1: *saṅkhāra* → *viññāṇa* (①→②).

5) T. Present period includes Present Effect (Seg. 2) and Present Cause (Seg. 3).

6) A. Segment 2 links: *viññāṇa, nāma-rūpa, saḷāyatana, phassa, vedanā*.

7) C. Segment 3 ≈ 6 o'clock → 9 o'clock (180°–270°).

8) A. Samudaya-sacca overlays the cause bands (Segments 1 & 3).

9) (1) B Past Cause = Segment 1; (2) A Present Effect = Segment 2; (3) C Present Cause = Segment 3.

10) viññāṇa. (C1: *saṅkhārā* → *viññāṇa*).

11) nāma-rūpa → saḷāyatana → phassa → vedanā (after *viññāṇa*).

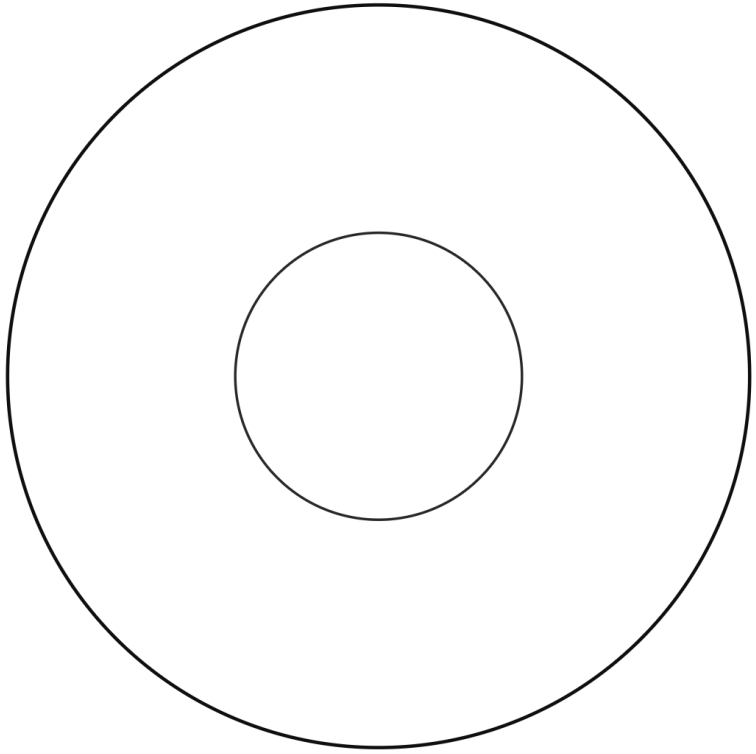
12) taṇhā → upādāna → (kamma-)bhava.

Quick visual cue (optional): Seg. 1 = Past Cause; Seg. 2 = Present Effect; Seg. 3 = Present Cause; C1 = 1→2.

Fig. V1.1 Full Mogok Wheel — clean plate (hub + rim; no overlays) … p. xx — QR: IMR-V1-PL-0101.

Fig. V1.1 — Full Mogok Wheel (clean plate: hub + rim; no overlays)

QR: IMR-V1-PL-0101



Vol. V • Plate Series 1 • Clean Base Wheel

Fig. V1.2 Hub Detail — "Two Roots" (avijjā • taṇhā) as container/axis similes … p. xx — QR: IMR-V1-PL-0102.

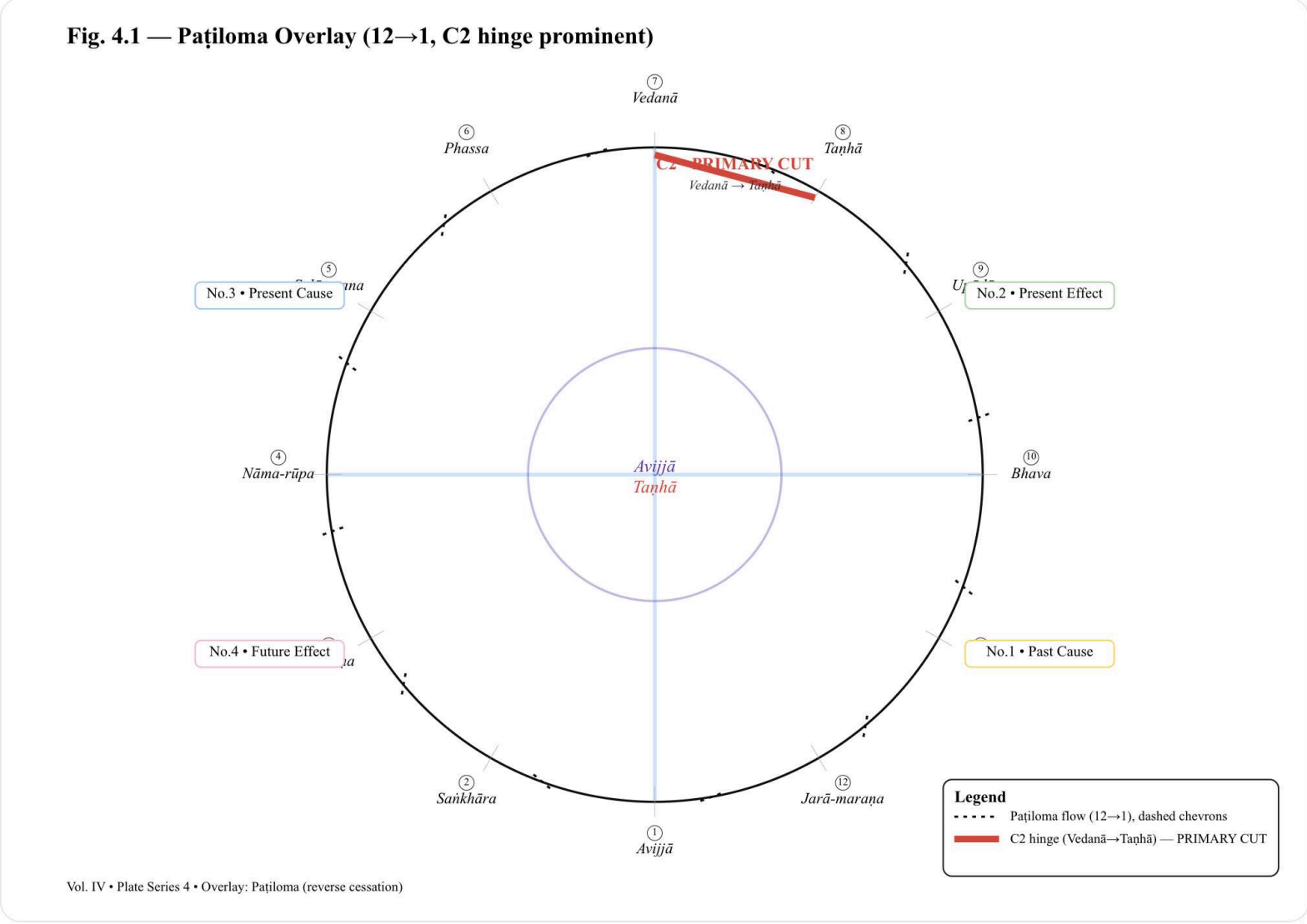
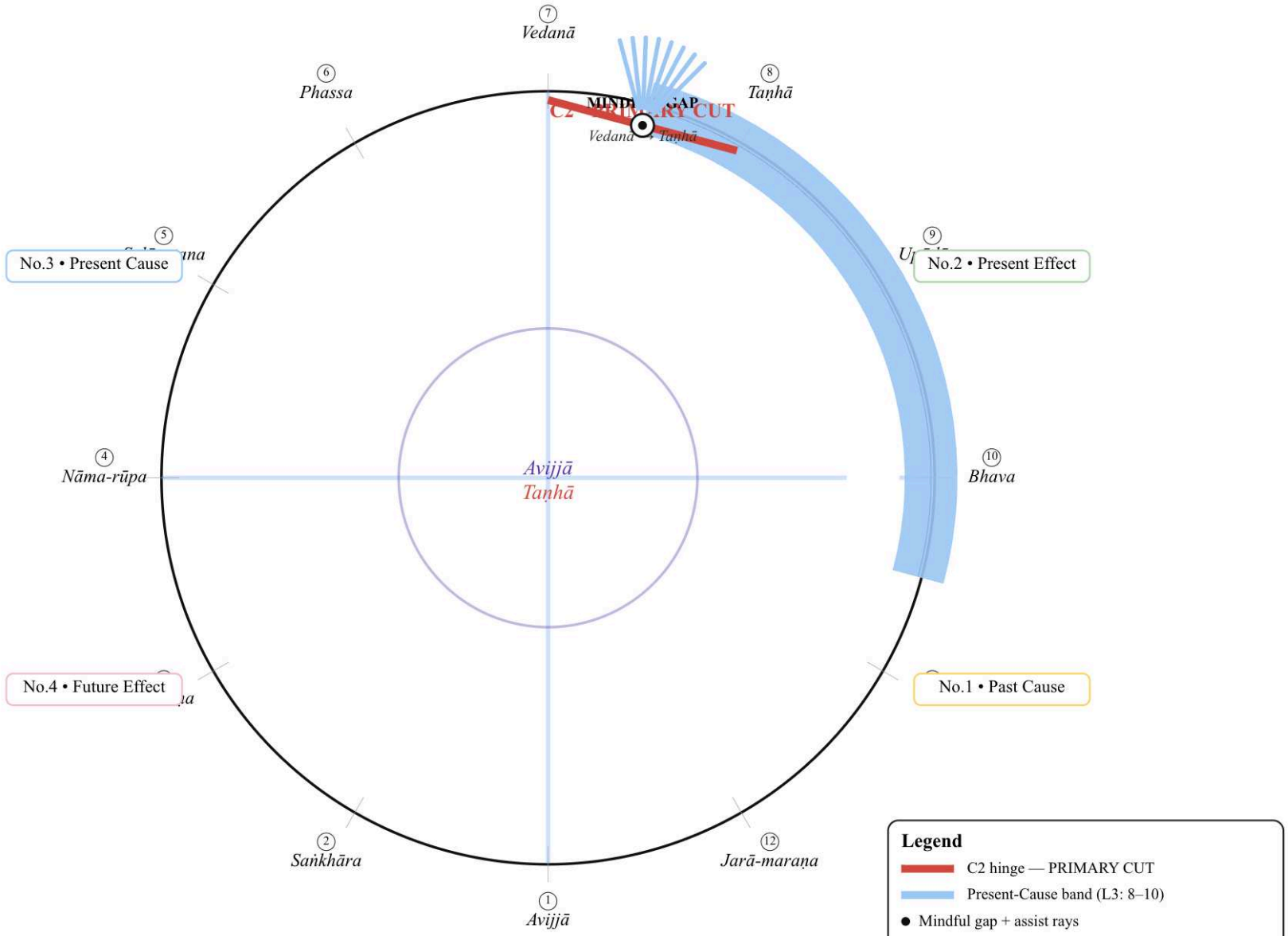


Fig. 4.2 — Mindful Gap Overlay (C2 bold + assist rays, Present-Cause blue)



Vol. IV • Plate Series 4 • Overlay: Mindful Gap (C2 support)

Fig. V1.2 — Hub Detail — “Two Roots” (avijjā • taṇhā) as container/axis similes

QR: IMR-V1-PL-0102

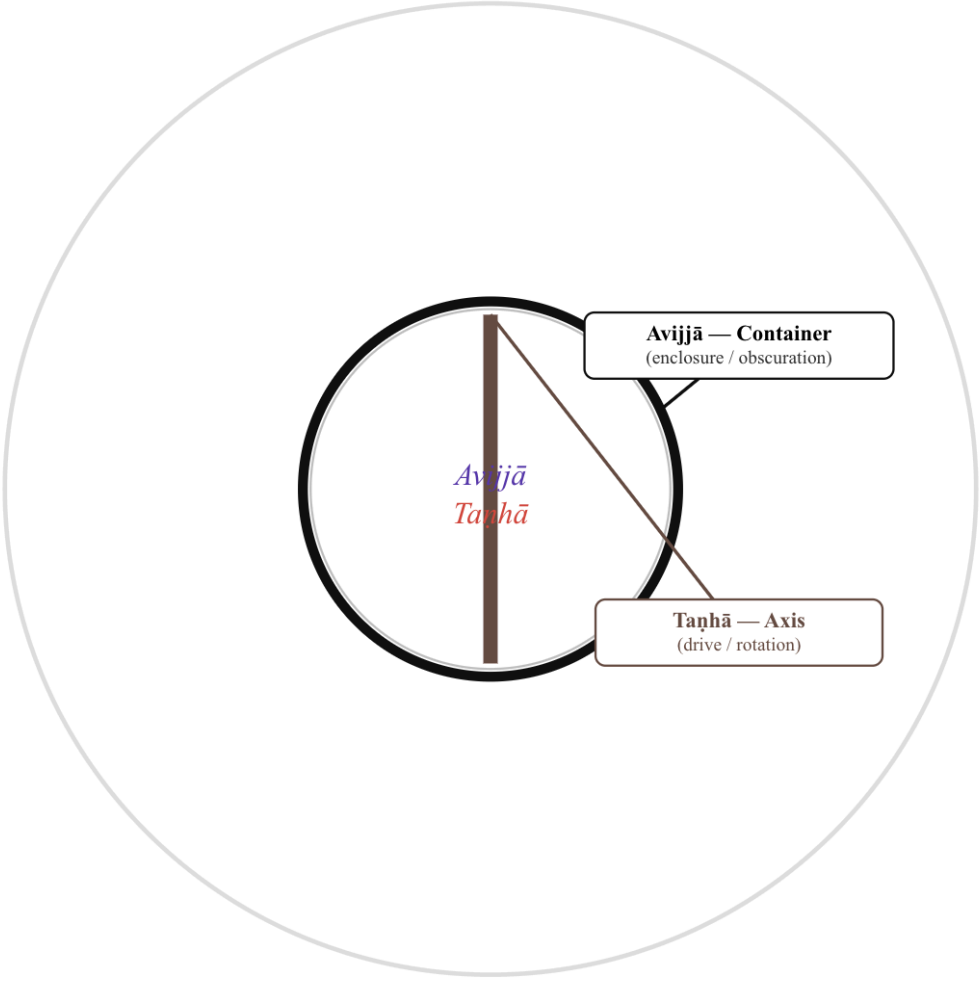


Fig. V1.3 Rim with Twelve Links — labels outside wedges (clockwise) … p. xx — QR: IMR-V1-PL-0103.

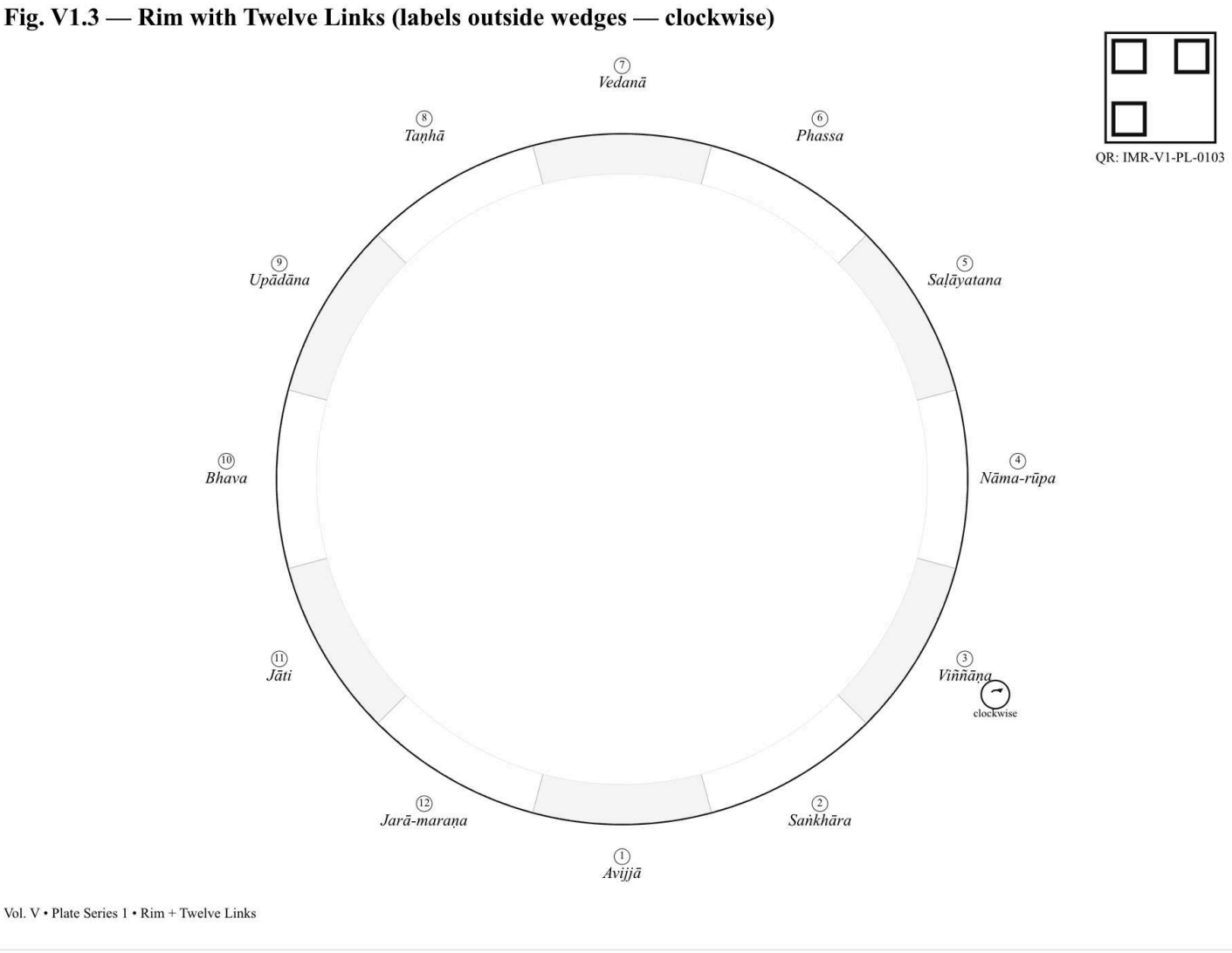


Fig. V1.4 Four Segments Map — ① Past Cause; ② Present Effect; ③ Present Cause; ④ Future Effect … p. xx — QR: IMR-V1-PL-0104.

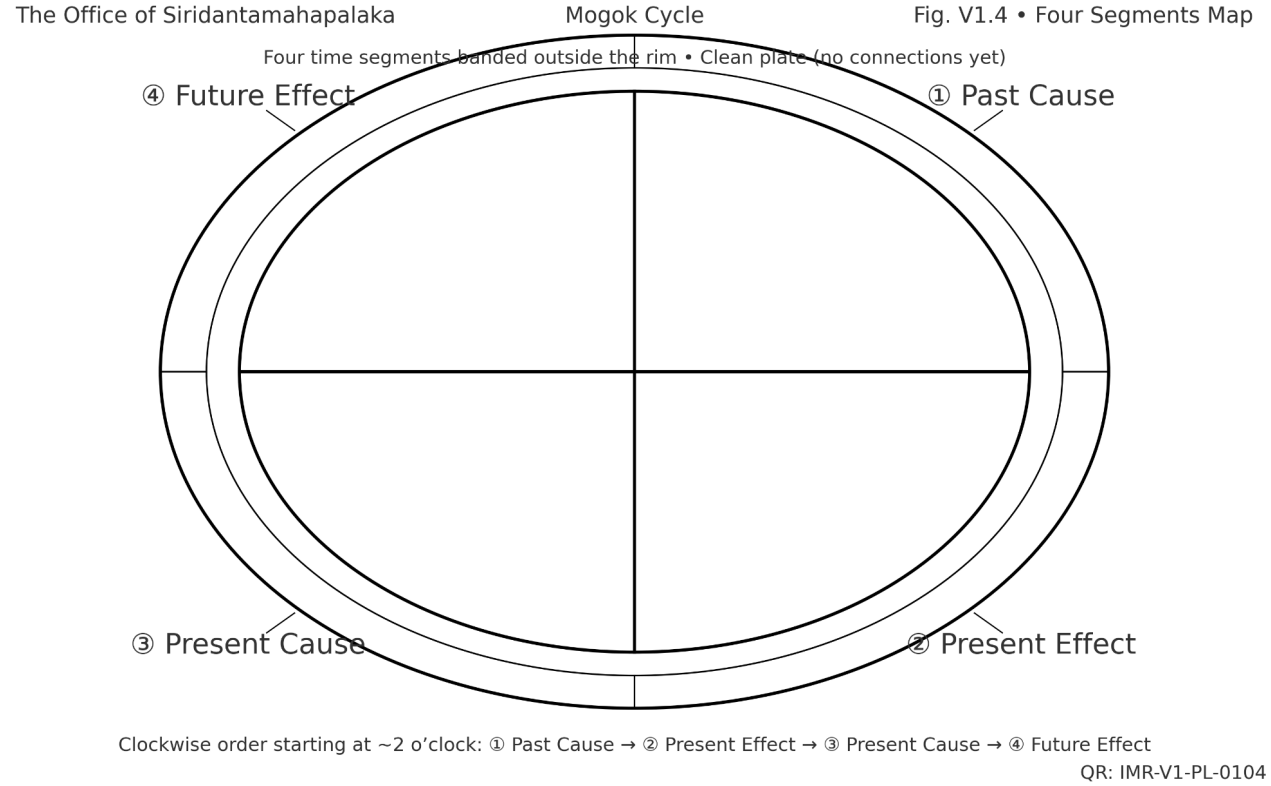

The Office of Siridantamahapalaka
Mogok Cycle
Fig. V1.4 • Four Segments Map
Four time segments banded outside the rim • Clean plate (no connections yet)
④ Future Effect
① Past Cause
③ Present Cause
② Present Effect
Clockwise order starting at ~2 o'clock: ① Past Cause → ② Present Effect → ③ Present Cause → ④ Future Effect
QR: IMR-V1-PL-0104
www.siridantamahapalaka.com
IMR Program
Created By Sao Dhammasami

Fig. V1.5 Two Truths Overlay — Samudaya on causes (①&③), Dukkha on effects (②&④) … p. xx — QR: IMR-V1-PL-0105.

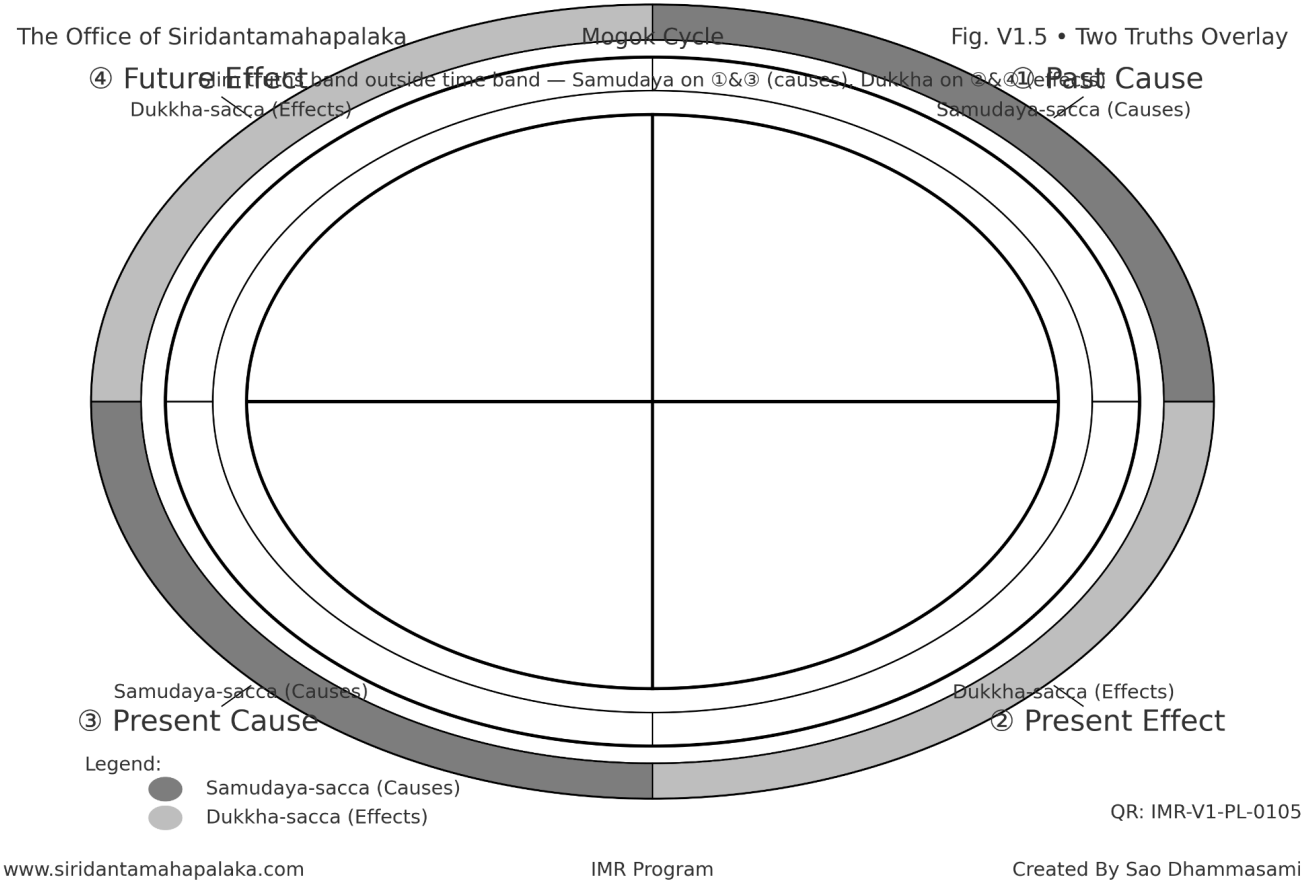


Fig. V1.6 Period Bands — Past / Present / Future around the quadrant ring … p. xx — QR: IMR-V1-PL-0106.

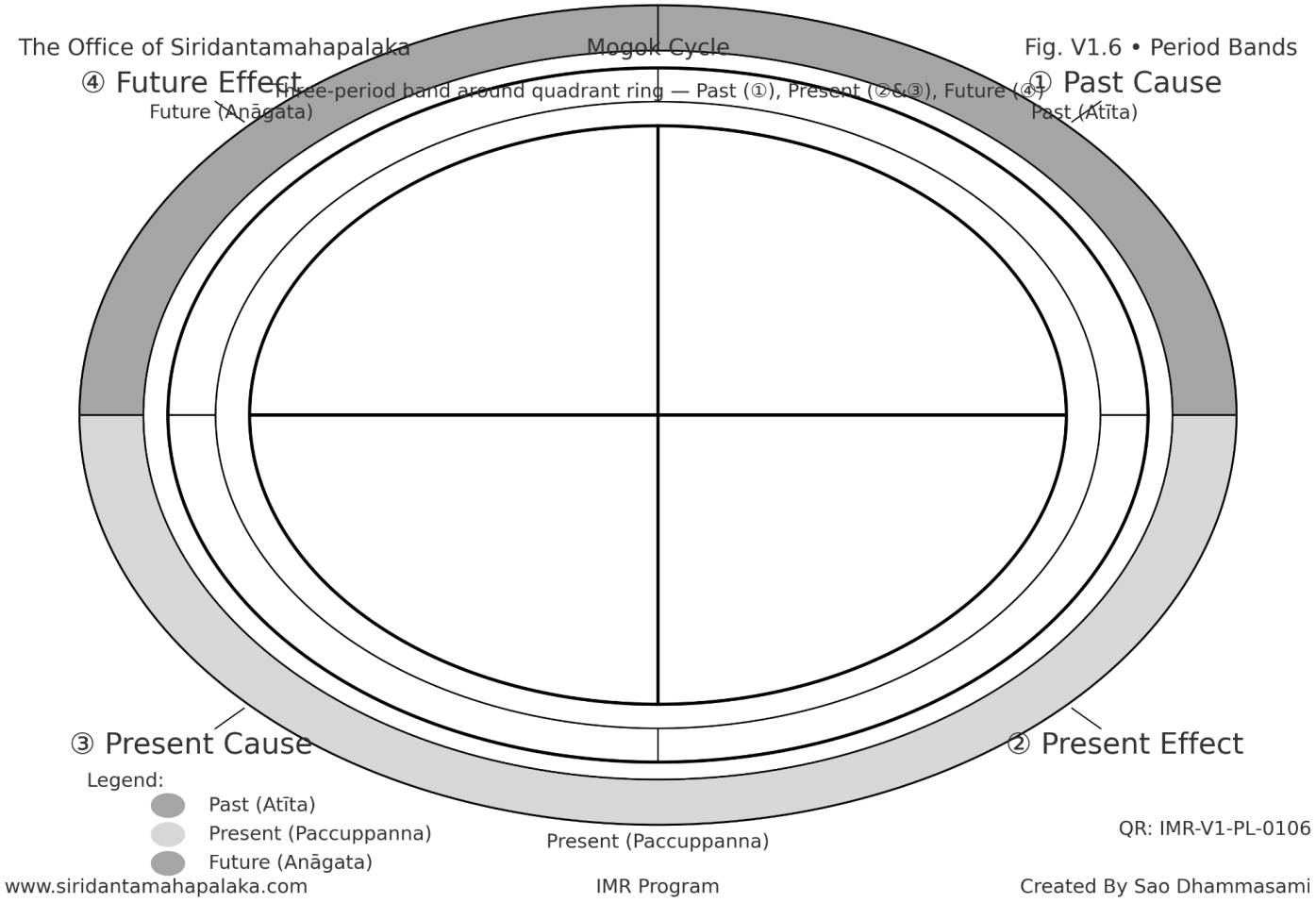


Fig. V1.7 Three Rounds (Vaṭṭa) Overlay — kilesa / kamma / vipāka bands … p. xx — QR: IMR-V1-PL-0107.

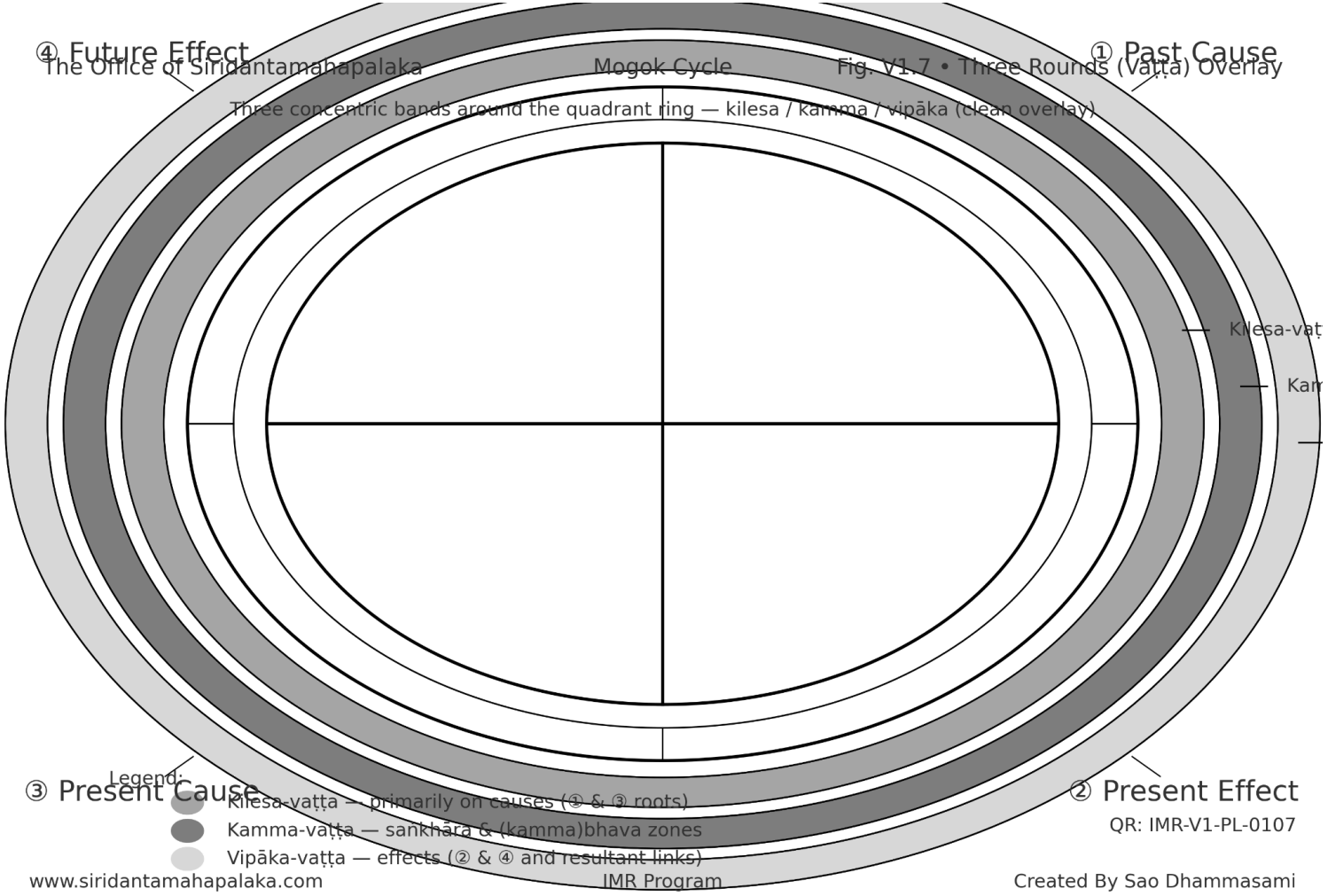

④ Future Effect
The Office of Siridantamahapalaka
Mogok Cycle
Fig. V1.7 • Three Rounds (Vaṭṭa) Overlay
① Past Cause
Three concentric bands around the quadrant ring — kilesa / kamma / vipāka (clean overlay)
Kilesa-vaṭ
Kam
Legend:
③ Present Cause
Kilesa-vaṭṭa — primarily on causes (③ & ③ roots)
Kamma-vaṭṭa — saṅkhāra & (kamma)bhava zones
Vipāka-vaṭṭa — effects (② & ④ and resultant links)
② Present Effect
QR: IMR-V1-PL-0107
www.siridantamahapalaka.com
IMR Program
Created By Sao Dhammasami

Fig. V1.8 C1 Overview — dashed chord: saṅkhāra → viññāṇa (1→2) … p. xx — QR: IMR-V1-PL-0108.

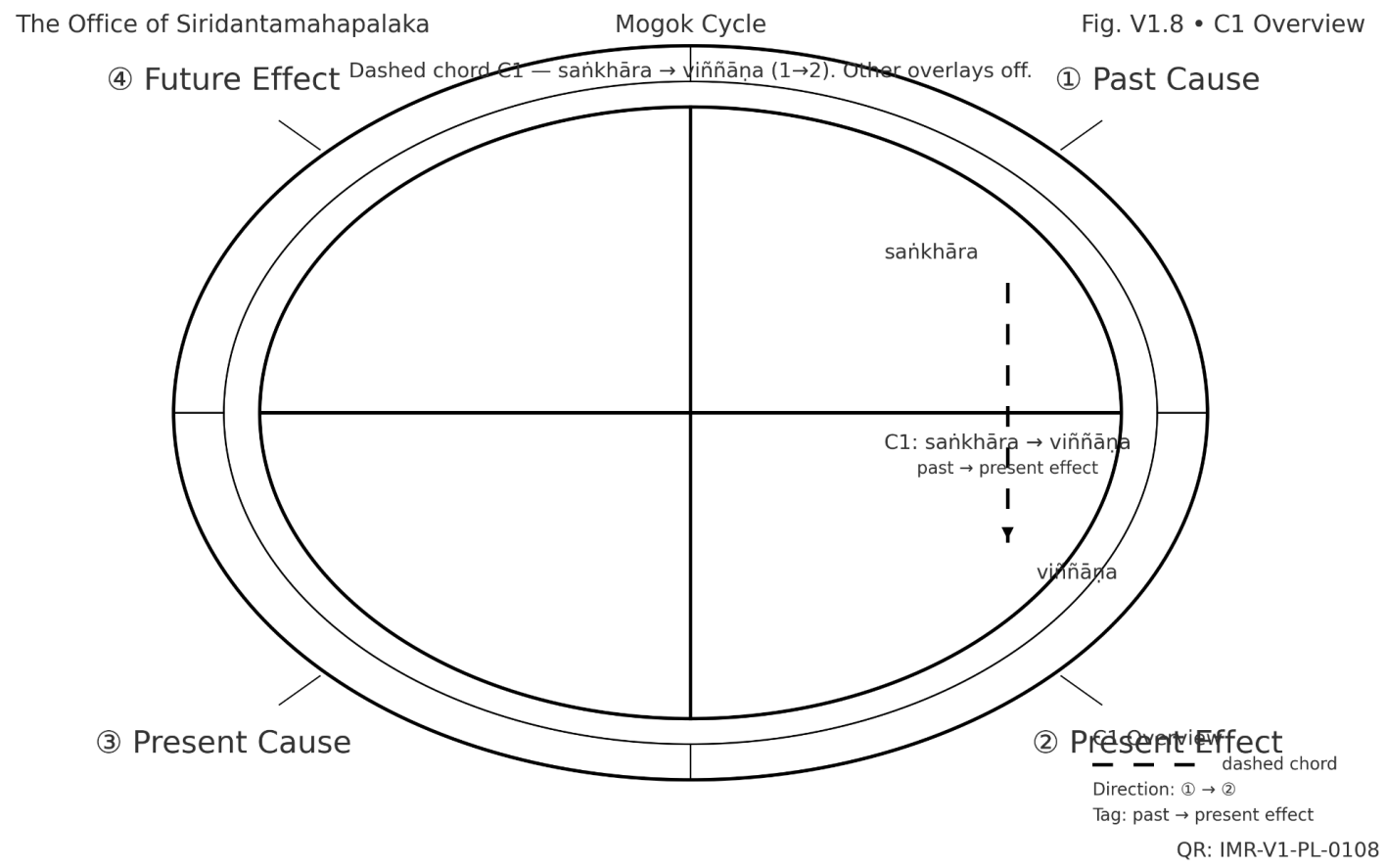


Fig. V1.9 Segment-1 Focus — Avijjā & Saṅkhārā as Past Cause (pillar simile) … p. xx — QR: IMR-V1-PL-0109.

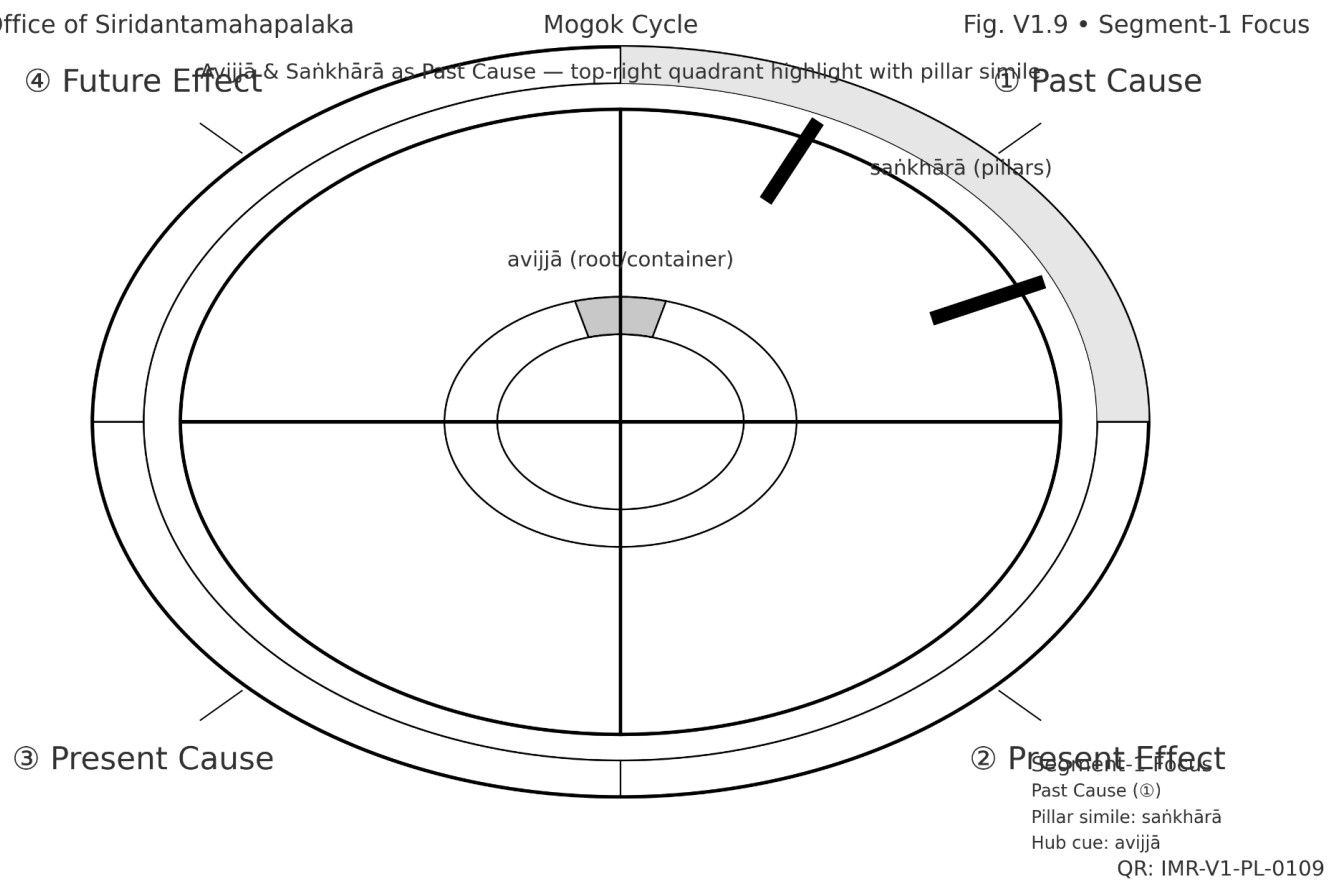


Fig. V1.10 Segment-2 Intake — Viññāṇa…Vedanā (Present Effect stream) … p. xx — QR: IMR-V1-PL-0110.

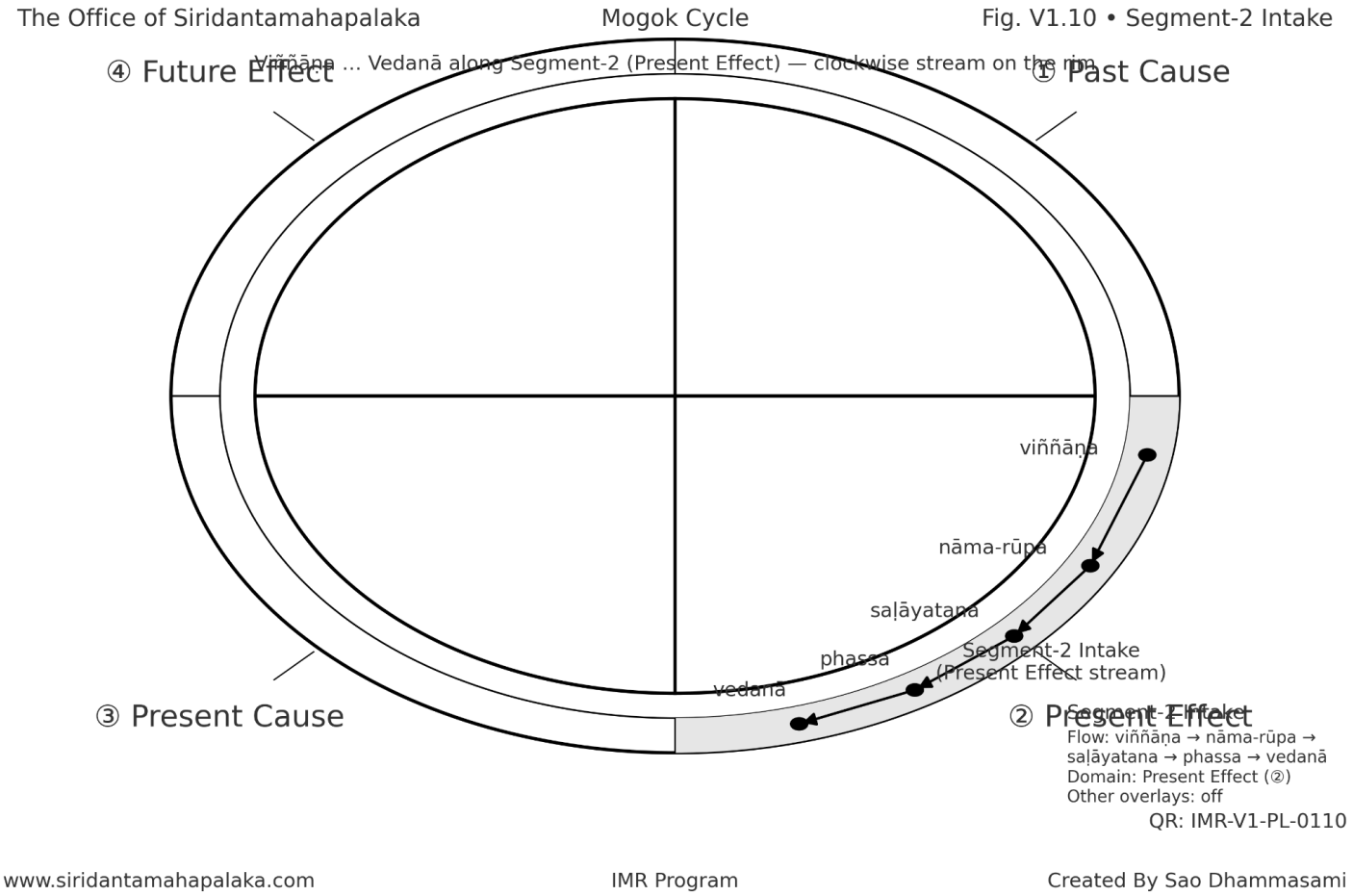


Fig. V1.11 Arrow Grammar — anuloma (clockwise) vs paṭiloma (counter-clockwise) … p. xx — QR: IMR-V1-PL-0111.

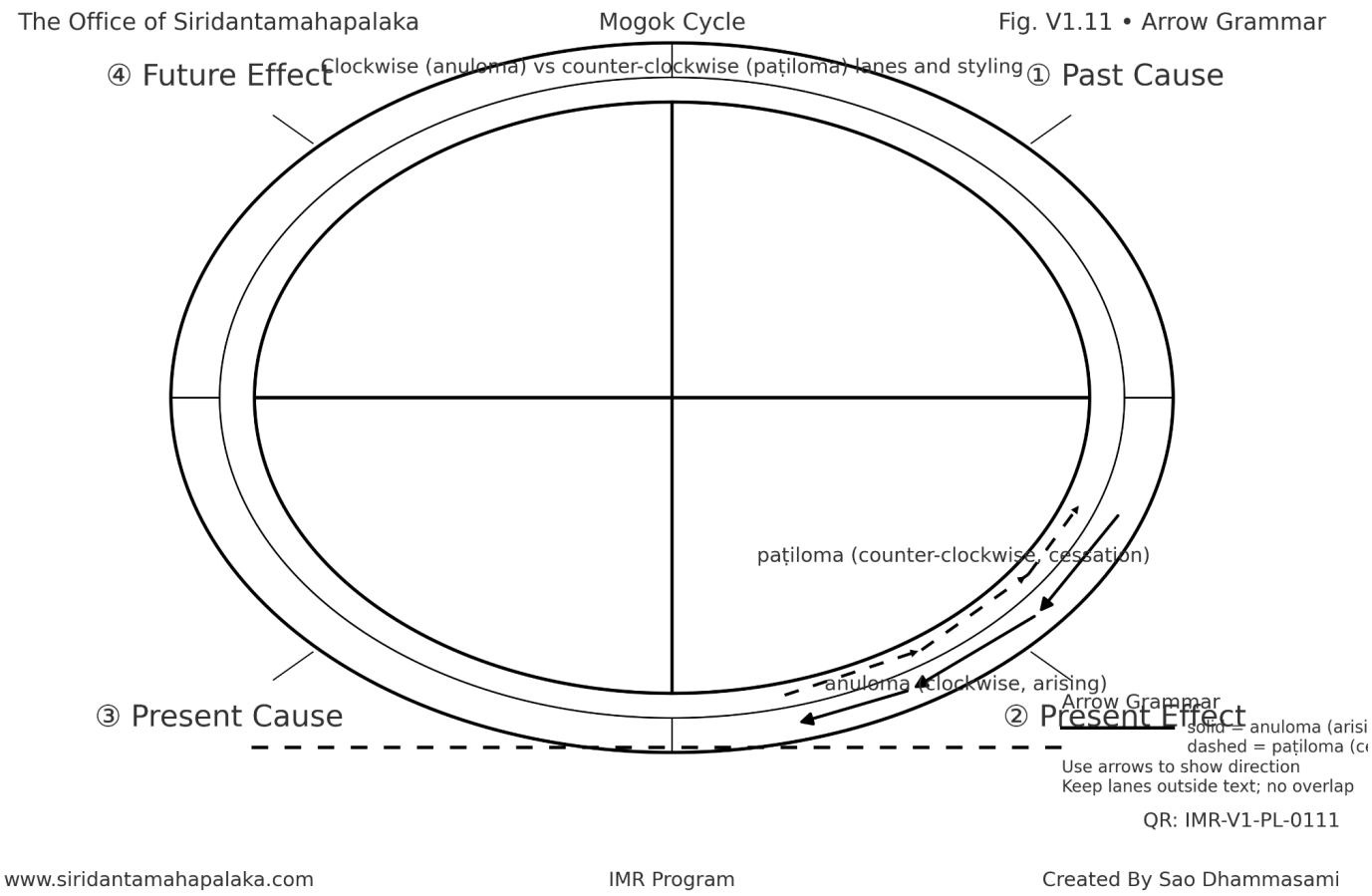
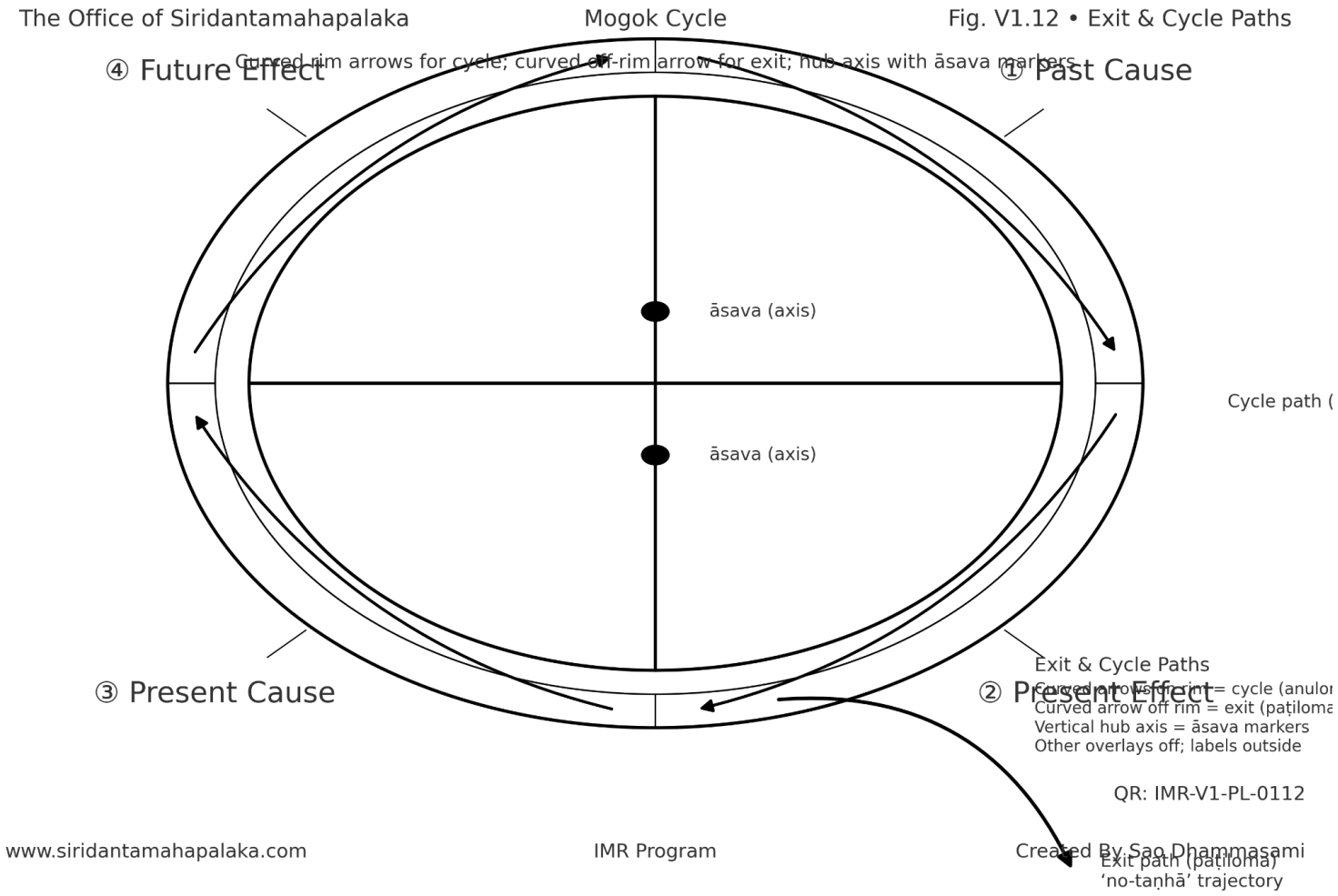


Fig. V1.12 Exit & Cycle Paths — curved arrows and axis (āsava) markers … p. xx — QR: IMR-V1-PL-0112.


The Office of Siridantamahapalaka
Mogok Cycle
Fig. V1.12 • Exit & Cycle Paths
Curved rim arrows for cycle; curved off-rim arrow for exit; hub axis with āsava markers
④ Future Effect
① Past Cause
āsava (axis)
āsava (axis)
Cycle path (
③ Present Cause
② Present Effect
Exit & Cycle Paths
Curved arrows on rim = cycle (anulo
Curved arrow off rim = exit (paṭiloma
Vertical hub axis = āsava markers
Other overlays off; labels outside
QR: IMR-V1-PL-0112
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IMR Program
Created By Sao Dhammasami
Exit path (paṭiloma)
'no-taṇhā' trajectory

Fig. V1.13 EBT Anchor Strip — SN-style paccayā lines placed on rim (1→2→…) … p. xx — QR: IMR-V1-PL-0113.

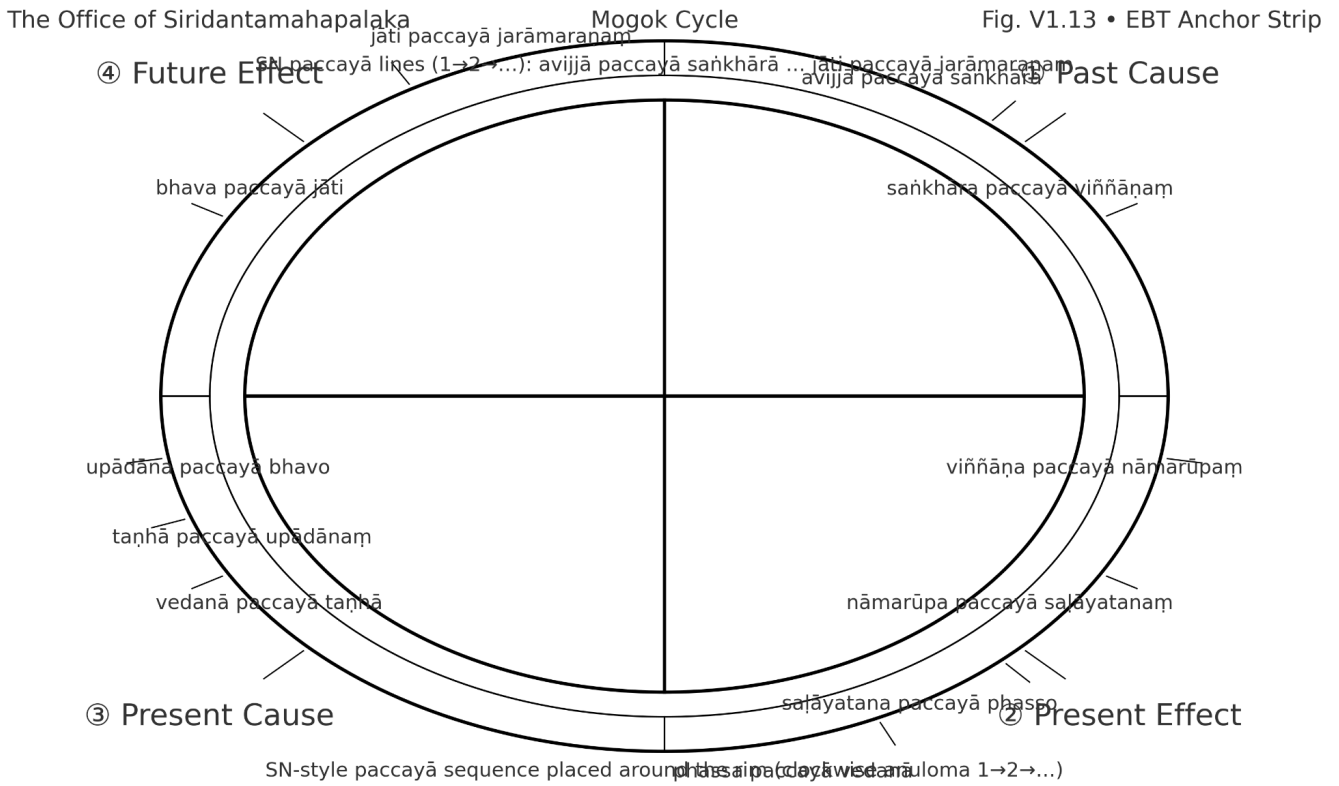

Fig. V1.14 Classroom Drill — “Point-Name-Move” around the rim (clockwise) … p. xx — QR: IMR-V1-PL-0114.

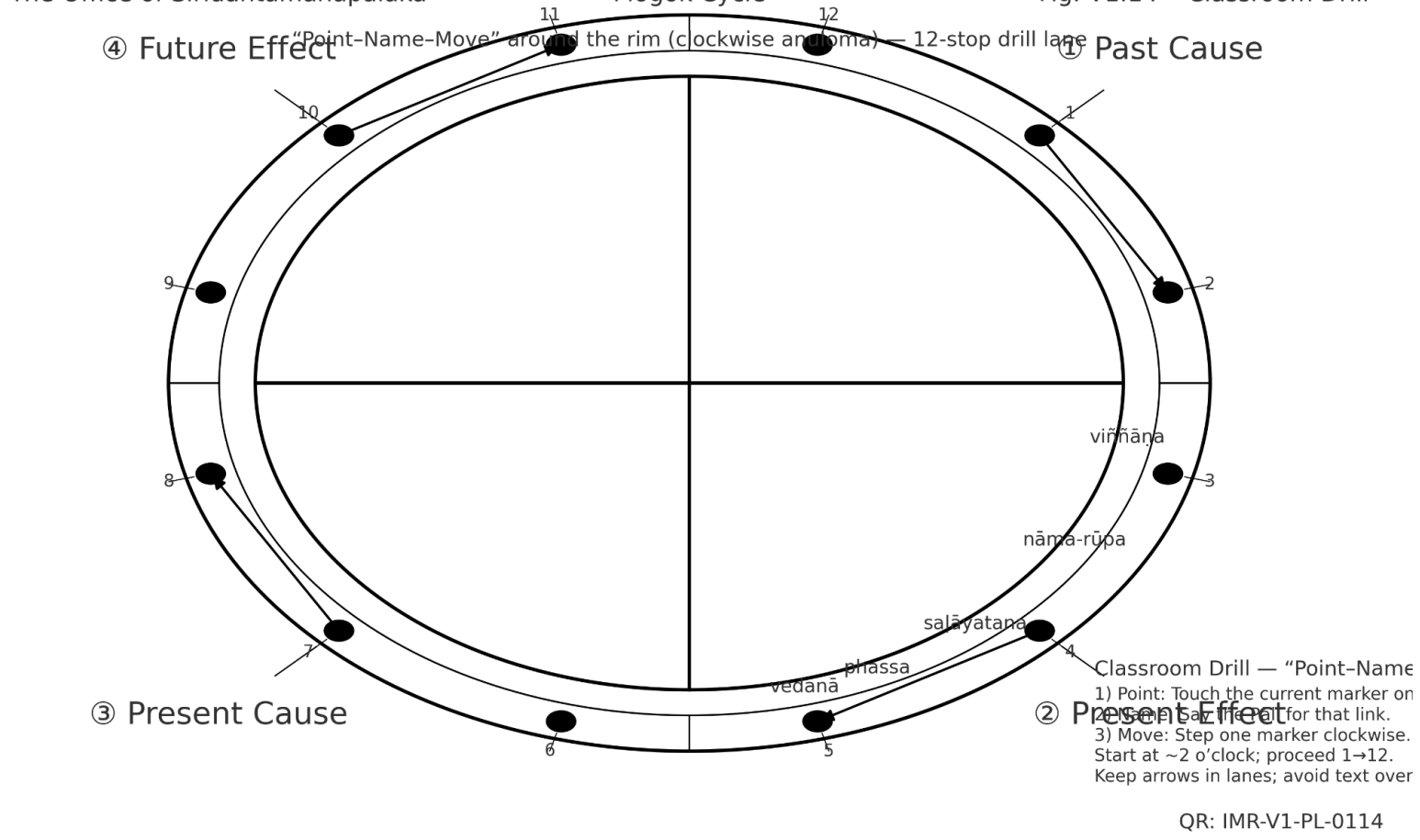

Table V1.1 — Arrow Grammar & Overlay Rules

p. xx — QR: IMR-V1-TB-0101

Symbol / element	Style & direction	Reads / meaning	Where to use	Do / Don’t (house canon)
Rim arrows (forward flow)	Solid, clockwise	Anuloma: standard “with-condition → arises” flow around the 12 wedges.	On the clean wheel and most teaching plates.	Do: keep labels outside the rim. Don’t: mix with reverse chevrons on the same plate.
Rim chevrons (reverse tracing)	Faint, counter-clock wise	Paṭiloma: back-trace for cessation demos (e.g., 12→…→8).	On “reverse-order” plates only.	Do: keep them distinct from forward arrows. Don’t: imply linear time.

Connections C1/C2/C3 (sandhi)	**Dashed, double-headed chords**	**Short bridges across segments: C1 saṅkhāra↔viññāṇa; C2 vedanā↔taṇhā; C3 bhava↔jāti.**	**On a dedicated "Connections" plate (with a left-gutter legend).**	**Do: show as dashed chords with labels; legend in left gutter. Don't: place chords on vaṭṭa/time/truths plates.**
Cyclic path	**Curved outer arrow (loop)**	**"Keeps spinning" indication of saṃsāra's continuation.**	**On overview plates; not on drill-specific slides.**	**Do: keep as a single curved loop. Don't: style it as a dashed chord.**
Exit path	**Curved / vertical downward from vedanā**	**Liberation path for cessation (nirodha).**	**On "exit" or "practice" plates.**	**Do: originate it at the vedanā sector. Don't: overlay with vaṭṭa fills.**

Axis (āsavas)	**Downward axis arrow at hub**	**Drives the turning; axle simile.**	**On structural/overview plates.**	**Do: keep hub clean (no clutter). Don't: merge axis with chords.**
Arrow pair caption	**Clockwise / counter-clock wise**	**Quick legend cue: "arising / cessation."**	**Legend or footer of overview plates.**	**Do: rehearse both flows aloud. Don't: swap directions.**

One-overlay policy (apply to all plates)

- **Never stack overlays. Use one of: (a) Four-Periods time arcs, (b) Two-Truths inner ring, (c) Vaṭṭa wedge fills, or (d) C-bridges chords—one at a time.**

- **Placement discipline. Keep labels outside the rim; hub clean; chords dashed with a left-gutter legend when they're the active overlay.**

- **Legal mixes (for overview only): A clean wheel may show forward arrows + one overlay. Avoid mixing time with truths or vaṭṭa on the same slide.**

- **Common errors to avoid: phassa→taṇhā skips; treating the wheel as linear time; reifying a "doer" behind arrows.**

Production note. When you need reverse-order teaching, put faint CCW chevrons on a separate plate (e.g., "12→…→8"), not on the main forward-flow plate.

Table V1.2 — Four Segments Mapping

p. xx — QR: IMR-V1-TB-0102

Seg.	*Name (kāla)*	*Links on the rim (Pāli → EN)*	*Truth (sacca)*	*Dominant vaṭṭa*	*Clock span (approx.)*	*Edge connection*	*Practice cue*
①	*Past (Atīta) Cause*	*1 Avijjā → ignorance; 2 Saṅkhārā → formations*	*Samudaya*	*Kilesa (1) + Kamma (2)*	*Top-right quadrant*	*C1: saṅkhārā → viññāṇa (to ②)*	*“Understand seeds; don’t meddle.”*

②	*Present Effect (Paccuppanna)*	*3 Viññāṇa → consciousness; 4 Nāma-rūpa → mentality-materiality; 5 Saḷāyatana → six bases; 6 Phassa → contact; 7 Vedanā → feeling*	*Dukkha*	*Vipāka (3–7)*	*Bottom-right quadrant*	*C2: vedanā → taṇhā (to ③)*	*"Observe steadily (esp. at vedanā)."*
③	*Present Cause (Paccuppanna)*	*8 Taṇhā → craving; 9 Upādāna → clinging; 10*	*Samudaya*	*Kilesa/Kamma (8–10)*	*Bottom-left quadrant*	*C3: bhava → jāti (to ④)*	*"Restrain; relax ownership (fuel line)."*

		Bhava → becoming					
④	*Future Effect (Anāgata)*	*11 Jāti → birth; 12 Jarā-maraṇa → aging-and-death*	*Dukkha*	*Vipāka (11–12)*	*Top-left quadrant*	*(from ③ via C3)*	*"Receive with wisdom."*

Notes (source anchors): The quadrant mapping ①–④ and link groupings (1–2 / 3–7 / 8–10 / 11–12) are explicit in the Mogok wheel materials; pillars quarter the wheel into Cause/Effect pairs; truths overlay = Samudaya on causes (①+③), Dukkha on effects (②+④); vaṭṭa overlay = kilesa (1, 8, 9), kamma (2, 10), vipāka (3–7, 11–12).

Table V1.3 — Two Truths Key

p. xx — QR: IMR-V1-TB-0103

Truth (Pāli → EN)	*Segments on the wheel*	*Legend caption (put on inner ring)*	*Pedagogical cue*	*Overlay rules*
Samudaya-sacca (Origin)	*① Past Cause + ③ Present Cause*	*“Cause segments: ① + ③ = Samudaya.”*	*Task: “to be abandoned (pahātabba).”*	*Use inner truths ring only; keep link labels outside; don’t mix with time/vaṭṭa/chords on this plate.*
Dukkha-sacca (Suffering)	*② Present Effect + ④ Future Effect*	*“Effect segments: ② + ④ = Dukkha.”*	*Task: “to be understood (pariññeyya).”*	*Same placement rule: inner ring; one overlay only; rehearse call-and-response: point to a band → class answers “Samudaya!” or “Dukkha!”.*

Table V1.4 — Three Connections Summary

p. xx — QR: IMR-V1-TB-0104

Conn.	*Link (Pāli → EN)*	*Bridges segments*	*Where on the wheel*	*Standard caption (legend line)*	*Teaching script / practice cue*
C1	*Saṅkhāra → Viññāṇa (formations → consciousness)*	*① Past Cause → ② Present Effect*	*Short dashed chord from Link 2 to Link 3; labels outside; left-gutter "C-legend".*	*"Past cause → present knowing." (With formations as condition, consciousness.)*	*Vol.-1 focus. Install muscle memory of ①→② hand-off; if C2 was missed, fallback at C1—catch intention before speech/act to prevent fresh kamma.*

C2	*Vedanā → Taṇhā (feeling → craving)*	*② Present Effect → ③ Present Cause*	*Short dashed chord from Link 7 to Link 8; mark as PRIMARY CUT on plates.*	*"Result → cause (hinge)." (With feeling as condition, craving.)*	*Stand at the present arc (door→contact→feeling); freeze at vedanā so the lean to craving fails. Primary hourly drill.*
C3	*(Kamma-)Bhava → Jāti (becoming → birth)*	*③ Present Cause → ④ Future Effect*	*Short dashed chord from Link 10 to Link 11; keep titles outside the rim.*	*"Becoming → new birth." (With becoming as condition, birth.)*	*Use to explain consequences ("little births") and why C1/C2 saves futures; teach on a separate slide from truths/vaṭṭa.*

Plate rules (apply to all three): draw each connector as a short, dashed, double-headed chord; one overlay per plate; keep labels outside; use left-gutter legend "C1/C2/C3".

Table V1.5 — Hub & Axis Similes

p. xx — QR: IMR-V1-TB-0105

Component (figure label)	*Pāli term(s)*	*Visual placement / marker*	*Simile in Mogok aid*	*Function in doctrine*	*Legend caption*
Container (hub)	*Avijjā + Taṇhā*	*Inner small circle (core)*	*"Container / vessel" that holds and spills defilement fuel.*	*Twin roots feeding all segments; when not present (vijjā, alobha), the wheel cannot turn.*	*"Hub = avijjā–taṇhā (container)."*
Axis	*Āsava (fermentations)*	*Upper downward*	*"Axis / axle" that drives the spin.*	*Breaking the axle (āsava-kkhaya) stops transmission*	*"Axis = āsavas (drives spin)."*

		arrow through the center		*to the rim; enables exit path.*	
Pillars (cross)	*Saṅkhāra*	*Four blue lines quartering the wheel*	*"Pillars / spokes" that brace structure across segments.*	*Past volitions seed present knowing (C1); pillars mark the four Cause/Effect sections.*	*"Pillars saṅkhārā (supports)."* =
Rim (outer band)	*Jarā-maraṇa*	*Outer large circle*	*"Chain / binding" around the rim; continuous turning arrows shown outside.*	*The suffered result of the cycle; when hub/axis are dismantled, the rim "falls" (cessation).*	*"Rim jarā-maraṇa (chain)."* =

Practice cue (for captions footer): "Break the axis (āsavas) and empty the container (avijjā–taṇhā) → the pillars (saṅkhārā) collapse → the rim (jarā-maraṇa) cannot bind."

Table V1.6 — Vaṭṭa Overlay Map

p. xx — QR: IMR-V1-TB-0106

Round (vaṭṭa)	*Pāli → EN*	*Links included (by # and name)*	*Segments covered on wheel*	*Practice cue / legend note*
Kilesa-vaṭṭa	*Defilements "kilesa round"*	→ *1 Avijjā, 8 Taṇhā, 9 Upādāna.*	*① Past Cause (root: avijjā) + ③ Present Cause (taṇhā, upādāna).*	*Restrain here; these are fuel lines. Legend: mark kilesa band only (don't stack overlays).*

Kamma-vaṭṭa	*Action/volitional round*	*2 Saṅkhārā, 10 Bhava.*	*① Past Cause (saṅkhārā) + ③ Present Cause (bhava).*		*Guard intention/fabrication; show as the same vaṭṭa band as kilesa's "doings" zone.*
Vipāka-vaṭṭa	*Resultant round*	*3–7 (Viññāṇa → Vedanā) and 11–12 (Jāti, Jarā-maraṇa).*	*② Present Effect (3–7) + ④ Future Effect (11–12).*		*Receive / observe clearly (esp. at vedanā). Label this band calm/neutral in figures.*

Overlay usage (for captions): The Mogok plates use a single slim band to show the three rounds (kilesa/kamma/vipāka). Resultant wedges (vipāka) are styled calm; causal wedges (kilesa/kamma) vivid—so readers instantly see where to receive vs. where to restrain. Do not stack this with time or truths on the same plate.

Table V1.7 Twelve Links (Gloss) — short wheel-specific definitions (1–12) … p. xx — QR: IMR-V1-TB-0107

#	Link (Pāli)	English	Mogok Wheel Gloss (short, wheel-specific)
1	Avijjā	Ignorance	Not-knowing of conditionality/Four Truths; the dark "hub-container" that conceals causes and kick-starts fabrication.
2	Saṅkhārā	Formations	Intention-driven fabrications (bodily, verbal, mental) that construct kamma; Mogok treats them as the "pillars" that prop the wheel.
3	Viññāṇa	Consciousness	Knowing at a sense-door—brief, specific, conditional; placed in ② Present Effect (sixfold: eye…mind).

4	**Nāma-rūpa**	**Mentality-materiality**	**“Software + body” configuration: nāma = feeling, perception, intention, contact, attention; rūpa = material form; co-supports viññāṇa.**
5	**Saḷāyatana**	**Six sense bases**	**The six internal bases (eye…mind) that, with their objects, enable contact; Link 5 in ② Present Effect.**
6	**Phassa**	**Contact**	**Meeting of base + object + consciousness; the junction where the wheel turns toward feeling.**
7	**Vedanā**	**Feeling**	**Feeling-tone (pleasant/painful/neutral); Mogok’s live pivot—hold here to prevent fermentation into craving (C2).**
8	**Taṇhā**	**Craving**	**Thirst to get / get rid / go numb; threefold (kāma-, bhava-, vibhava-); arises right after feeling.**

9	**Upādāna**	**Clinging**	**Appropriation—“mine/me/myself”; the hub highlight in Mogok (ownership hardens views, identity).**
10	**Bhava**	**Becoming**	**Twofold: kamma-bhava (doing/constructing now) and upapatti-bhava (rebirth existence); “doing that makes a somebody.”**
11	**Jāti**	**Birth**	**Not only biological—also the popping-up of an identity-episode; one then acts/speaks from that role.**
12	**Jarā-maraṇa**	**Ageing-&-death**	**The decay and ending of that constructed episode/role, with its tail of distress; the mood “runs down.”**

QA note: **Terms and placements align with the Mogok wheel manuscripts and companion course texts; nāma-rūpa content follows SN 12.2’s enumeration of nāma and the Mogok mutual-support reading with viññāṇa.**

Table V1.8 — “Point-Name-Move” Drill Script

p. xx — QR: IMR-V1-TB-0108

Step	Action (Point-Name-Move)	Timing	Teacher script (exact words)	Plate & overlay	Notes
0	Set-up: clean wheel	15–20 s	“This is the clean wheel. Labels sit outside; arrows show flow. We use one overlay at a time.”	Fig. V1.1 (no overlays)	Keep labels outside; never stack overlays.
1	Lap 1: clockwise name-through (12 links)	60–90 s	“Point, name, move: 1 avijjā, 2 saṅkhārā, 3 viññāṇa … 12 jarā-maraṇa.”	Clean plate	Rim reads clockwise for arising (anuloma).

2	Present-arc call-out	20–30 s	"From saḷāyatana → phassa → vedanā. Pause at vedanā. Two breaths here."	Optional callout ring on separate plate	Present arc focus is explicit in the aid.
3	Name the hinge (C2)	10–15 s	"Say the line: vedanā paccayā taṇhā. This is C2: feeling → craving. Do not launch."	Connections plate (C-legend only)	Mark C2 as primary cut; do not mix with truths/time overlays.
4	Lap 2: continue to Segment 3	30–45 s	"From vedanā move on: taṇhā → upādāna → (kamma-)bhava. Stop before jāti."	Clean plate (or C-plate)	Keeps ②→③ hand-off clear.

5	C1 reinforcement (Vol-1 focus)	15–20 s	"Recall C1: saṅkhārā → viññāṇa — past cause → present knowing."	Connections plate (C1 only)	Draw as a dashed, double-headed short chord (2→3).
6	Optional truths pass	20–30 s	"Causes (① & ③) = Samudaya; Effects (② & ④) = Dukkha. Now point to each band and answer."	Truths ring plate (only)	Keep truths on a dedicated inner ring; one overlay only.
7	Close & recap	20–30 s	"Wheel literacy = point-name-move; hold at vedanā; know C1 hand-off and C2 hinge."	Clean plate on screen	Avoid mixing reverse chevrons here; use a separate plate for paṭiloma.

Coaching card (put under the table):

- **Do: use the clean wheel for Lap 1; then swap plates for C-bridges or the truths ring (never stack).**

- **Don’t: treat the wheel as linear time; don’t let arrows or chords cross text.**

Timing total: ≈ 3–4 minutes for a brisk classroom pass (not including Q&A).

Table V1.9 EBT Paccayā Captions — (1→2), (6→7), (10→11) lines used on plates … p. xx — QR: IMR-V1-TB-0109

Link (Wheel)	Pali caption (as in uploads)	Tight English gloss	EBT anchor (per uploads)	Plate usage / legend

1→2 (C1)	***avijjāpaccayā saṅkhārā***	**"With ignorance as condition, formations arise."**	**SN 12.1 cited in the upload (Paṭiccasamuppāda Sutta).**	**Print along the 1→2 pillar (C1 label in gutter).**
6→7	***phassa paccaya vedanā*** **(exact phrasing in Mogok talk transcript)**	**"Contact conditions feeling."**	**Standard DO segment affirmed in Mogok upload; used as practice hinge.**	**Print snug under the 6→7 rim arrow (underline vedanā per style).**
10→11 (C3)	**Uploads present the forward connection as bhava → jāti (no verbatim Pali line)**	**Function line on plates: "gear → appear."**	**C3 bridge is repeatedly specified as 10→11 in the uploads.**	**Draw bold dashed chord 10→11 labeled C3; optional footnote may give the classical formula *bhavapaccayā jāti* (not**

quoted verbatim in uploads).

Typesetting notes (house style)

- **Keep Pali in italics with diacritics; place captions outside the rim; C1/C3 labels in gutter; avoid overlay stacking.**

- **For 10→11, prioritize the C3 chord and the English function line on the plate; reserve any Pali footnote for figure legend copy, since uploads do not print *bhavapaccayā jāti* verbatim.**

QA flags

- **(10→11) The uploads explicitly teach "bhava → jāti / C3" and show it on figures; they do not print the exact Pali *bhavapaccayā jāti* line. Use the function gloss on the plate, and (if needed) add the Pali only in a legend footnote with this caveat.**

Table V1.10 — Clock Positions Guide

p. xx — QR: IMR-V1-TB-0110

Item	Clock span (o'clock)	Degrees (°)	Nidāna anchors (examples)	Notes for plates
Segment ① Past Cause	12 → 3	0 → 90	Avijjā ≈ 1:30 (≈45° NE); Saṅkhārā ≈ 2:30 (≈75° ENE).	Upper-right quadrant divider is the 3 o'clock pillar. Keep labels outside.
Segment ② Present Effect	3 → 6	90 → 180	Viññāṇa ≈ 4:30 (≈135° SE); Nāma-rūpa ≈ 4:45 (≈150°); Saḷāyatana ≈ 5:00 (≈165°); Phassa ≈ 5:15 (≈172.5°); Vedanā ≈ 5:30 (noted as 180° S).	This is the present stream arc used in drills.

Segment ③ Present Cause	**6 → 9**	**180 → 270**	**Taṇhā–Upādāna–(Kamma-)Bhava; segment label sits around 7:30–8:00 (≈225–255° SW).**	**Lower-left quadrant. Keep this separate from truths/vaṭṭa overlays.**
Segment ④ Future Effect	**9 → 12**	**270 → 360**	**Jāti–Jarā–Maraṇa; segment label around 10:30–11:30 (≈315–345°).**	**Upper-left quadrant; used with C3 context plates.**
Pillars (dividers)	**12, 3, 6, 9**	**0, 90, 180, 270**	**Four blue pillars define the quadrants (90° each).**	**Use these as your visual "clock" when teaching spans.**
C1 chord (Saṅkhāra → Viññāṇa)	**~2:30 → ~4:30**	**≈75 → ≈135 (midline at 90°)**	**From Saṅkhārā (2:30) in ① to Viññāṇa (4:30) in ②; drawn as a short dashed horizontal chord crossing the 3 o'clock diameter.**	**Label outside the rim; "C1" in the left gutter; do not stack with truths/vaṭṭa/time overlays.**

Legend cue (for captions): “① 12–3 (Past Cause) → C1 across the 3-o’clock line → ② 3–6 (Present Effect) → ③ 6–9 (Present Cause) → ④ 9–12 (Future Effect).” Keep overlays one-at-a-time and all labels outside the rim.

About the Author

Bhikkhu Indasoma Siridantamahapalaka (pen name of **Ven. Sao Dhammasami, M.A. in Pāli, Ph.D. Candidate, I.B.S.C.**) is a Buddhist monk, researcher, teacher and Master Trainer dedicated to preserving and transmitting the Buddha's profound teaching of *Paṭiccasamuppāda* (Dependent Origination). His academic formation combines rigorous Pāli studies at **Magadh University, Bodhgaya**, with higher research in Theravāda philosophy, Abhidhamma, and meditation methodologies.

Ven. Sao Dhammasami has undertaken extensive study of both canonical sources and traditional Burmese lineages, including the teachings of Mogok Sayadaw, Monlae Sayardaw ,Mahāsi Sayadaw, Pa-Auk Sayadaw, and Ledi Sayadaw. His work integrates doctrinal precision with practical application, seeking to make complex principles—such as the twelve links, three rounds (*vaṭṭa*), and twenty modes—accessible for modern students, practitioners, and educators.

He is also the founder of **The Hswagata Buddha Tooth Relics Preservation Museum and he is working for The Office of Siridantamahapalaka**, a platform devoted to Dhamma research, publications, and educational tools. Beyond his academic and teaching commitments, he has actively engaged in cultural preservation and interfaith dialogue, contributing to the safeguarding of Buddhist heritage, including sacred relics and historical sites.

Breaking the Wheel: A Practical Handbook on Dependent Origination represents his most comprehensive effort to date: a bridge between ancient Pāli wisdom, Abhidhamma analysis, and contemporary pedagogy. It is written to serve not only scholars of Buddhism but also practitioners seeking a practical roadmap to understand and transcend the cycle of *saṃsāra*.

The Author Published Books

(All Books can download at https://www.amazon.com and https://www.academia.edu)

1. The 75 Sekhiyas 5th Part Kabaḷa · November 21, 2024 · B0DNRBBPB9
2. The 75 Sekhiya Rules of the Pātimokkha · November 20, 2024 · B0DNN314HB
3. **Custodians of the Buddha's Sacred Relics Vol-1** · January 16, 2025 · B0DT6C12R
4. **The Relic Wars: Faith, Deception, and the Fight for Truth** · February 17, 2025 · B0DDXYQ6Z6
5. The 2 Aniyata Rules of the Pātimokkha · November 25, 2024 · B0DNZKGPHZ
6. Teacher Manual Hand Book Introduction · November 5, 2024 · B0DM2Q1J65
7. The 92 Pācittiyas sahadhammika · November 20, 2024 · B0DNMVW6XS1
8. The 92 Pācittiyas 5th part Acelaka · November 20, 2024 · B0DNMVM1CZ
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11. The 7 Adhikaraṇasamatha Methods: Commentary · November 22, 2024 · B0DNTMYV6M

12. The 75 Sekhiyas 1st part, Parimaṇḍa · November 20, 2024 · B0DNMVRTLY

13. The 75 Sekhiya Rules of the Pātimokkha · November 21, 2024 · B0DNRBWM1N

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15. The 4 Pārājikas the 227 Rules of Pātimokkha · November 20, 2024 · B0DNMVJSF4

16. Musāvāda the 1st part of The 92 Pācittiyas · November 20, 2024 · B0DNMWQCP3

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18. The 30 Nissaggiya Rules: MONASTIC DHAMMA · November 16, 2024 · B0DNBHLFGG

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24. The 13 Saṃghādisesas: Monastic Dhamma · November 20, 2024 · B0DNMXQPKG

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26. The 92 Pācittiyas Sappāṇaka: MONASTIKA · November 20, 2024 · B0DNMW8DZ0

27. The 13 Saṃghādisesas: (Assessment B) · November 24, 2024 · B0DNNY3CJDV

28. The 92 Pācittiyas (3rd Part - Ovāda) · November 26, 2024 · B0D2PHJ6G8

29. The 92 Pācittiyas (4th Part, Āvasatha) · November 26, 2024 · B0DP2T4MSQ

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33. The 92 Pācittiyas (5th Part, Ac) · November 26, 2024 · B0DP3GNH5R

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48. The 75 Sekhiyas 1st Part, Parimaṇḍa · November 29, 2024 · B0DPB6PK22

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56. ***Breaking the Wheel: A Practical Handbook on Dependent Origination***. August 25, 2025. B0FNRNQKYB

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58. **SEEING DUKKHASACCA ÑĀṆA: Penetrating the Truth of Suffering,Sep.04, 2025. B0FPQGC93L**

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